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MUSICAL AMERICA

BEECHAM CONDUCTS A "MIGNON" REVIVAL

All-American Cast Sings Thomas's Opera—Patrice Munsel and Donald Dame in Debuts—Stevens, Melton and Cordon in Leading Roles—First Hearing in Four Years

By HERBERT F. PEYSER

THE restoration of "Mignon" on the evening of Dec. 4 after four years' disuse, exhibited several features out of the ordinary. Sir Thomas Beecham, conducting the opera of Ambroise Thomas for the first time in New York, supplied the most important of these and, artistically, the most ponderable. Then there was the circumstance of an all-American cast, with several singers new to their roles and two of them to the Metropolitan forces.

One was Patrice Munsel, 17-year-old winner of the Auditions of the Air last season, whose coming had been publicized with sensational heraldings. The other, Donald Dame, had already won favorable opinions in various performances of the Juilliard School and the New Opera Company. An immense audience, obviously ready for signs and wonders, heard the representation and the New York Chapter of Hadassah, for whose benefit it was given, must have profited handsomely.

True Gallic Spirit in Orchestra

"Mignon" is not habitually a conductor's opera, yet like nine works out of ten it benefits in numerous ways from expert and sympathetic leadership. In this city one has not experienced so admirable and cherishing a treatment of it in many years. This treatment was distinguished by elegance, taste and a really French spirit, by clarity and a sensuous charm of tone. And it took into careful account the needs of the singers. "Mignon", in short, is one of Sir Thomas's most prizeable achievements.

It took only a few moments for Mr. Dame, in the relatively small part of Laerte, to show that he will probably become an uncommonly valuable addition to the company. He is one of those exceptional singers who appreciate the deep truth that there are no minor roles but only minor artists who fail to rise to their opportunities. Hence on this occasion Laerte actually became outstanding. Mr. Dame has a firm grasp of routine, let alone style and authority. A capital comedian, he played the character for all it is worth and enhanced the value of his contribution by resisting every temptation to overact or to exaggerate the humor of his respective scenes. For this very reason his Laerte became, quite effortlessly, a humorous masterpiece of a sort.

The debut of Miss Munsel must be set down as, at the most, inconclusive. Before these lines are in print she will have been heard as Olympia in the "Tales of Hoffmann", and a different story may have been told. The audience manifestly expected great things of the young woman and after her principal effort of the evening acclaimed her with applause that for a few moments had the earmarks of a cyclonic ovation. Yet it seemed doubtful judgment to bring forward so clearly inexperienced

(Continued on page 4)



COMPOSER AND CONDUCTOR OF THE FAMOUS "8TH"
Wired from Moscow, This Photograph Shows Dimitri Shostakovich Receiving Congratulations from Eugene Mravinsky after the World Premiere of His Eighth Symphony

CHICAGO OPERA PLANS SEASON IN 1944

Eight Weeks Series Is Promised at Rally Provided Public Responds With Certificate Purchases in Advance of Year

THE Chicago Opera Company announced plans for an eight weeks season in 1944 at a rally held at the Civic Opera House on Dec. 5. The opera management made the provision that the public must buy sufficient opera purchase certificate books in advance to ensure financial stability to the venture. The board of governors must also obtain the coöperation of the singers, musicians and stagehands who represent the major financial burden of opera, it was stated. No season has been planned for 1943.

Helen Jepson, soprano of the Metropolitan Opera, one of the guest artists who contributed their services to the rally, sold the first book of certificates to Mayor Edward J. Kelly of Chicago. Purchase of these books brings membership in the Chicago Opera Association and

the certificates in each book can be exchanged at the box office for seats at any performance. Each book costs \$10. John Charles Thomas, who had been ill in New York, telegraphed an order for the next ten books after Mayor Kelly's. John D. Allen, new president of the Chicago Opera Company, prevented by a sudden illness in his family from being present at the rally, will appoint a committee to obtain an artistic director for the company.

Pierre André was master of ceremonies at the concert, which included performances by Miss Jepson, George Czaplicki, John Carter, Louise Weber, Margery Mayer, Reinhold Schmidt and Lawrence Salerno. The ballet company appeared in Bronislava Nijinska's "Hitch Your Wagon to a Star". Conductor and accompanists were Nicolai Malko, Leo Kopp and Alexander Aster.

Mr. Malko conducted the Chicago Opera Orchestra in the score for the ballet, and Mr. Kopp and Mr. Aster played the piano accompaniments for the vocal soloists on the program.

Music Maintains Morale! Music Must Go On!

"MIGNON" REVIVED AT OPERA



Patrice Munsel as Philine,
the Role of Her Debut

Right:
James
Melton
as
Wilhelm
Meister



Valente



James Abresch

Left:
Donald
Dame,
in Debut
as Laerte



Risë Stevens as Mignon

(Continued from page 3)
enced a singer in a part demanding so much mature sophistication, technical finish and seasoned accomplishment as Philine, the dashing, worldly actress and instinctive cocotte. Discounting even the nervousness of so formidable a beginning, which probably accounted for certain vocal deficiencies in the Polonaise and elsewhere, it was still evident that "Mignon" is hardly the opera in which so untested a soprano should first be exposed.

Risë Stevens, in the title part, began well enough and her "Connais tu le pays" was properly nostalgic. But the grimacings and other effects of

over-acting which she subsequently brought to her Mignon appear to be new and questionable excrescences that scarcely enhance the value of the impersonation from either the emotional or the dramatic standpoint. Mr. Cordon sang well the music of Lothario and contrived to lighten the figure of the Harper of some of its

customary dullness. James Melton's conscientious Wilhelm Meister might be easier and more relaxed in bearing as well as expressive in song. Lucille Browning as Frederic and John Gurney as Jarno rounded out the home-grown cast.

For the sake of the record it should be noted that the Metropolitan employs for its reawakened "Mignon" a version terminating with a ballet, in accordance with old French tradition, and, toward the close, restoring to Philine an aria (omitted in Paris) in the nature of a tarantella, part of whose music forms the coda of the overture.

address to patrons, given by Sir Thomas. This year it took the form of an answer to his music critics, with recordings of this orchestra, used in comparison with recordings of other orchestras.

Mishel Cherniavsky, 'cellist, gave a beautiful performance of Dvorak's Concerto in B Minor at the Oct. 18 concert. This program included the premiere of a Symphony by Jerome Moross. The work depends more on orchestral blending than on melodic line. The composer, who was in the audience, was called forward to acknowledge the generous applause.

NAN D. BRONSON

COUPON PLAN FOR CITY MUSIC CENTER

Mayor and Chief Officials Explain Details of New Plan—Seek Wide Appeal

Details of a coupon plan designed to attract the widest possible audience to the City Center of Music and Drama which is to open on Dec. 11 at the former Mecca Temple, 131 West 55th St., New York, were explained and discussed at a meeting on Nov. 29 at the Hotel Astor, attended by representatives of leading civic, welfare, labor, cultural and philanthropic groups. Speakers were Mayor F. H. La Guardia, Newbold Morris, President of the City Council and chairman of the board of directors of the project, and Harry Friedgut, managing director of the Center.

Mayor La Guardia described the project as "the first attempt to make music and art self-supporting in New York." There would, however, be "no fancy trimmings." Moreover, "no performance will be offered to fill a vacant date and every performance will have to measure up to a certain artistic standard if the scheme is to succeed."

Season Outlined

The opening event will be a concert by the New York Philharmonic-Symphony under Dr. Artur Rodzinski. Two plays, "Susan and God" and "The Patriots" will be the next attractions, followed by a musical revue and then, on Feb. 20, by a week of opera. Six weeks of "Porgy and Bess", three of the Ballet Russe and then an undetermined number of concerts and recitals will carry the scheme through to the middle of May, 1944.

The Mayor further declared that the undertaking was not meant to compete with established institutions but rather as a kind of clearing house for artistic talent. He hoped it would be found possible to give performances at 5:30 in the afternoon for the benefit of working people who could thereby save a couple of hours traveling time. A number of events will also probably be arranged for the entertainment of children.

Prices of seats will in no case exceed \$2.20 and for matinee drama performances will be as low as 30 cents with 55 cents minimum for evening representations. Prices for the opening concert are to be 55 cents, 85 cents and \$1.10, with \$1.10, \$1.65 and \$2.20 for operas.

Prices Are Low

Mr. Friedgut, explaining the coupon system, declared that coupons would be offered to participating organizations in strips of from one to five. Each ticket will have a face value of \$1 and may be redeemed at the box office at any time toward the purchase of seats. Groups buying blocks of tickets will receive a 20 percent discount and each organization is being asked to sell \$1,000 worth of coupons.

Opera Requests Tax Exemption

Johnson Appears as Witness Before Senate Finance Committee in Capitol

WASHINGTON, D. C., Dec. 5—Edward Johnson, general manager of the Metropolitan Opera Association, appeared as a witness before the Senate Finance Committee recently, urging changes in the new \$2,140,000,000 tax bill adopted by the House, which would make it possible to exempt the opera from the general admission tax.

Mr. Johnson did not oppose the House's increase in the general admission tax from 1 cent for each 10 cents to 2 cents for each 10 cents. He suggested that the Metropolitan Opera Association be regarded as an educational rather than a commercial institution, and that it be exempted.

Mr. Johnson testified that the opera had never made money and that it lost \$200,000 last year.

Sidlo Announces Dates For Opera Festival

CLEVELAND.

THOMAS L. SIDLO, president of the Northern Ohio Opera Association, sponsors of the annual spring festival of grand opera by the Metropolitan Opera Association, has announced the opening date of the 19th season to be May 1. Eight performances will be given in Public Hall.

W.H.

RIMANOCZY, COATES REPLACE BEECHAM

Seattle Season Continues—Marjorie Lawrence a Soloist

SEATTLE—After the sudden departure of Sir Thomas Beecham, reported in a recent issue, the Seattle Symphony settled down to finish its pre-holiday season under its concertmaster, Jean de Rimanoczy (Nov. 7 and 8) and under Albert Coates (Nov. 15).

It was a stimulating experience to have the concertmaster take over the baton. He gave a painstaking performance, much concerned with strict rhythm. The orchestra responded with unusual alacrity, apparently eager to help make a great success. Slight changes in the program were made. Barbara Custance, young pianist from Vancouver, replaced Lady Beecham, who was to have played the Concerto No. 2 in G Minor of Saint-Saëns. The program included the Beethoven "Leonora" Overture; Debussy's "Afternoon of a Faun"; and Tchaikovsky's Fifth Symphony.

Tension Is Lessened

There was less tension at the Monday night concert. Both conductor and soloist were in more confident mood, and Mr. de Rimanoczy conducted with forceful authority, giving a fine smooth performance. Miss Custance again played the Saint-Saëns, with sure power and vitality. The ovation given at both concerts was heartwarming.

The final pre-holiday concert intro-

duced Mr. Coates to Seattle. With the orchestra now developed into a fine organization, a conductor of genius, and an interesting program, there was a combination conducive to perfect entertainment. Opening with his own charming Suite "Ancienne", he followed with the sharply contrasting "Bataan" tone poem by Bronislav Kaper, Rimsky-Korsakoff's "Scheherazade", and Brahms's Fourth Symphony.

The symphony concerts have been played to capacity houses all season with numerous uniforms at each concert. Concerts will be resumed after the holidays.

Soprano Welcomed

Sir Thomas's earlier concerts included a pair, on Oct. 31 and Nov. 1, when Marjorie Lawrence was soloist, singing gloriously. A tribute to her musicianship and indomitable courage followed each appearance. She sang music by Wagner and Massenet. Orchestra works were by Mozart, Schubert, Offenbach, Strauss, Grieg, Haydn and Tchaikovsky.

On Oct. 10 Betty Martin, local soprano, sang three Mozart arias which were particularly well suited to her voice. The orchestra played music by Wagner, Beethoven, Sibelius, Elgar and Rossini.

On Oct. 11, Mendelssohn's Symphony No. 3 was the most important number. A first performance here of Alexander Brott's Symphonic poem, "The Oracle", was given an interesting reading. The music has a piano score which was played by John Hopper.

Oct. 14 was the date of the annual

Critic Surveys Latin American Scene

Signal Differences in Musical Features Exist Between West Coast Republics — Cali's Model Conservatory — Havana Surpasses Buenos Aires in Matters of Artistic Organization

By LUIS A. GONZALEZ

IN spite of a common origin the republics on the Western Coast of South America differ greatly in artistic characteristics and importance. Their musical geography is influenced chiefly by nuclei of culture, sometimes extremely successful. This explains why countries smaller than others and also more poorly populated are sometimes ahead in musical culture.

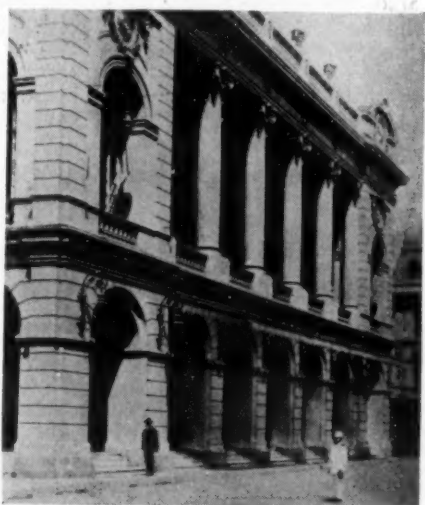
The leaders of such groups, generally persons of high social and economic standards, act only on behalf of their countries. In some cases they receive from their respective governments financial assistance. But without the enthusiastic efforts of the most important music lovers it may be regarded as a rule that in no country I visited could any official action be developed.

The Chileans have always been proud of their culture, as they have reason to be. Santiago had opera as far back as 1830. Their beautiful Teatro Municipal has a tradition of 70 years standing, emblazoned with such famous names as Chaliapin, Mascagni, Ruffo, Schipa, Galli-Curci, Sarah Bernhardt, not to mention the Chileans Carlo Morelli and Renato Zanelli, both well known in the United States.

Operatic Progress in Chile

This year the University of Santiago de Chile decided to organize an ambitious opera season under the leadership of Dr. Arturo Alexandri, Jr., and of maestro Arturo Carvajal. It was no easy task. There had been no opera season in years and it took time to reorganize the chorus and orchestra. All these difficulties were overcome and the season carried through as scheduled, with Messrs. Kleiber, Wolff and Carvajal as principal conductors. Many of the singers came from the Colon Theatre of Buenos Aires, among them Lauritz Melchior, Norman Cordon, Lydia Kindermann, Victor Damiani, Bruno Landi and Hilde Reggiani. Part of the stage material, also, was leased from the Colon.

The audiences were always large. For many performances the theatre was sold out in advance. This indicates how widely the Chileans, famous for their discrimination, appreciate opera. But the experiment demonstrated likewise the value of the musical institute of the University's Fine Arts Faculty, of which



The Opera in Santiago

Dr. Luis Gonzalez Puts His Fingers on the Point of Hemisphere Relationship. Music Critic of "El Mundo", One of South America's Leading Newspapers, He Is Also a Prominent Business Man, Connected with Important Enterprises in Both North and South America. A Recent Voyage Through the Pacific Coast Republics in South America and in the Caribbean Enabled Him to Observe the Musical Conditions He Has Described in the Present Report, Written Especially for MUSICAL AMERICA.



Larry Gordon, Staff Photographer

Santa Cruz and Carvajal are directors. To the Institute belongs, furthermore, the symphony orchestra, a string quartet and schools of dance, choral, singing and operatic art.

Chile still imports a large number of leading opera singers. Nevertheless, local talent always abounds. The official committee gives its liveliest support to native singers and hopes their number will increase each season. New singers will thus have opportunities to acquire training.

Peru's musical life is less intense than that of Chile, its standards rather lower. Still, a limited number of people labor to tend the sacred flame. But the percentage of those interested in music is low and much must be done to raise it. Yet it must be remembered that Peru is a wealthy country and in process of rapid development.

Cali's Progressive Trends

Possibly only few travellers who formerly stopped overnight in Cali, Colombia, realize what an important music center is growing up there. Antonio Maria Valencia, a former pupil of the Paris Conservatoire and a noted pianist, directs an up-to-date institution which, besides providing musical education, gives regular symphony concerts with its own orchestra as well as chamber music programs.

Many of the chamber music groups are sponsored by the Cali Philharmonic Society. The Colombian government spent \$175,000 to build the Cali Conservatory—a model institution. One of its most remarkable features is its large auditorium, inaugurated by the celebrated Chilean pianist, Claudio Arrau. It is unquestionably the most outstanding institution of its kind in Western Colombia.

Among Mr. Valencia's excellent enterprises may be mentioned a large record library which offers every night free concerts in a small auditorium, with preliminary comments by professors or advanced students.

In other important cities of Colombia, such as Bogota, Medellin and Barranquilla, musical life is perhaps less animated than in Cali. In cold and rainy Bogota many of the concert activities are officially sponsored. But if interest in literature has made Bogota a literary

capital of Spanish-speaking South America the people interested in music still form a restricted community.

Barranquilla, near the mouth of the Magdalena River, shows, on the other hand, a rapid musical growth. A new symphony orchestra, composed mainly of amateurs and supported by prominent citizens, offers a regular concert series, with good opportunities for local talent, both creative and reproductive.

Sale of Records Indicative

A sure index of musical standards is the sale of gramophone records. A good example of this is Caracas. Persons of refined tastes form an important part of the customers of music shops. In their purchases they show genuine musical taste and knowledge. Many private record libraries are exceptionally complete and are considered by their owners a leading source of musical culture. Indeed, records play a highly influential part all through South America, inasmuch as they furnish samples of music that smaller countries may not otherwise hear for a long time. Possibly the success of many American artists in a center like Buenos Aires can be partly ascribed to the sale of records.

Considerably more is being done for music in Venezuela. The Philharmonic Association has 1,800 members and the money raised goes to support the National Symphony Orchestra and Choir. Concerts of famous virtuosos, covered by subscription, are quickly sold out in advance at the Teatro Municipal.

It is pleasant to note how the best people in the Caribbean countries are devotedly serving the cause of music. This is why certain small countries have an artistic life far more vigorous than certain territories more densely populated. Take, for instance, Kingston, capital of Jamaica, and largest city of the British West Indies. This town welcomes its concert artists in the huge, air-conditioned theatre at Crossroads. The leader of the musical society that sponsors the concerts is Dr. Horace A. Lake, a prominent solicitor, who devotes much of his time to the promotion of music.

In the Dominican Republic the musical leader is Licenciado Enrique de Marchena, a very

(Continued on page 15)



Come Ye— Joyful and Triumphant



By CYR DE BRANT

TO most people Christmas would not be Christmas unless they heard the ever popular seasonal melodies such as the "Adeste Fideles" and "Silent Night". The source, be it a church service, carol groups, or a radio program would make little difference to most listeners for either would fulfill the want. Similarly, most carol lovers would nearly as keenly feel the omission of others like "Good Christian Men Rejoice", "Christ Was Born on Christmas Day", and even the frequently criticized "Good King Wenceslaus".

The case history of "Silent Night" has fortunately been marked, "Solved!", and we rejoice in telling how the guess that attributed the authorship to Michael Haydn finally resulted in the account of Franz Gruber, himself. This historic document now in possession of the grandson definitely establishes Franz Gruber's authorship and the circumstances of composition. With the "Adeste Fideles" fate has not been so kind; for while continued search for the origin of the tune has yielded many interesting sidelights, it has only led to early and still earlier sources but never to a definite conclusion. Perhaps some day a few precious words that have been overlooked until now may open a new path and the mystery be solved.

Traced to J. M. Neale

The authorship of "Good Christian Men Rejoice" and the two that follow above, is no mystery, yet some rather unusual circumstances account for their composition. These carols, or more rightly, carol hymns, were written by John Mason Neale, a famous English hymnologist of the 19th century; the tunes are over two centuries old and were well loved melodies of the Reformation era. Besides the three mentioned above there were nine others in this group which are now about 90 years old. They were the product of an age that reached a high point in the carol revival of 19th century England.

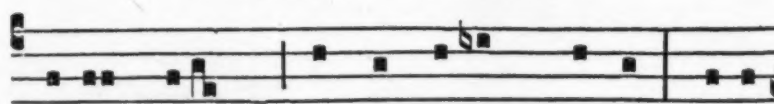
Signs of this appeared shortly after 1820, when small carol collections were published which in some cases contained several traditional airs as those of Gilbert (1822) and Sandys (1833). The movement, in addition to creating an interest in the old carols, encouraged the composition of new ones, many of which were poor and uninspired specimens that never had a strong appeal and were soon forgotten. Neale's, however, struck a deeper

note. Some of them caught on, and in the course of time became traditional.

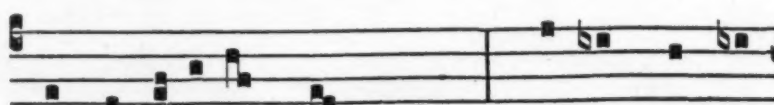
One of the many threads in the background of this revival in En-

his student days that resulted in his taking a lesser degree at Trinity College, Cambridge. He never rose to any great preferment in the ministry, but he seemed content to ac-

ADESTE FIDELES



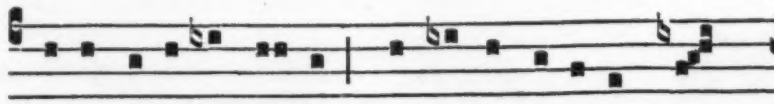
Adéste fidé-les, laé-ti tri-umphántes: Vení-



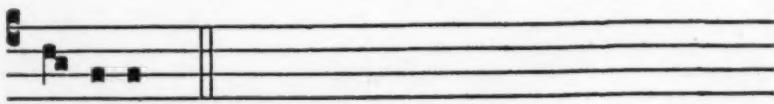
te, ve-ní-te in Béthle-em: *Na-tum vi-dé-



te Régem Angeló-rum: Vení-te, adorémus,



vení-te, ado-rémus, ve-ní-te, adorémus,



Dóminum. *Ná-tum.

gland was a renewed interest in the old Latin hymns and their traditional plain chant tunes. Many English translations of the Latin hymns appeared. Several leaders of the Oxford Movement, current at the period, were interested parties and such names as Newman, Oakley and Caswell are found among the prominent translators. For instance, the common English settings of the *Adeste* still in use today are those of Oakley and Caswall. The works of Neale and Caswall met with greatest favor and their vernacular renderings of the old Latin hymns are today the common property of all religious denominations.

The Rev. John Mason Neale, in whom we are particularly interested, was a famous classic scholar. Many schoolboys share a common trait with him. His limited ability in mathematics was a drawback in

cept his surrounding and to make good use of his time to achieve his literary ambitions. He was associated with Helmore, for whose *Hymnal Noted* (1853) based on the old Latin tradition, Neale furnished the English translations. It was as an appendix to the *Hymnal Noted* that these twelve carols first appeared.

The "Piae Cantiones"

The immediate reason for this sudden enthusiasm which resulted in this addition to the original book was the return to England of the Honorable J. R. Gordon, the Envoy and Minister of Queen Victoria to Sweden. He brought a copy of a very rare book, the "Piae Cantiones", of which the whereabouts of only four or five of the original copies is known. The "Piae Cantiones" was printed in 1582 and compiled by a Finn, the Reverend

Peter Rhuta of Nyland, for the use of ecclesiastics and seminary students. It contained motets in several vocal combinations for the seasons of Christmas and Easter and other occasions. Rhuta, at the time, was a student at the University of Rostock in Eastern Pomerania, then a part of Sweden, and being an inexperienced musician, he wisely sent the manuscript to a musical friend to assure its correctness before sending it to the printer.

In one sense the "Piae Cantiones" was conceived with a purpose similar to that of the "Hymnal Noted". The older book sought to preserve the pre-Reformation tunes that were so loved by the people, while the "Hymnal Noted" revived the older Latin heritage to supplant the less worthy contemporary hymns. It is not surprising that Rhuta's book struck Neale's fancy, for it went through a third edition in the 17th century and was in common use in Sweden and its province of Finland.

New Words to Ancient Tunes

The "Piae Cantiones" was probably given to Neale, who in turn called it to the attention of Helmore. They saw the possibilities and decided to use the carol melodies for a new set of carols. While Helmore went about making the necessary transcriptions, Neale began his task of supplying the verse. Neale had no intention of making translations but planned an entire new set of original poems to fit the old melodies. He had a perfectly clear idea of the immensity of the project and was diffident of his success. He knew only too well how many carols had long since been passed over and forgotten in the sifting process of the centuries, a thought that gave him little encouragement. In one of his books he refers to it as impossible to write a group of immortal carols, for carols are the gradual accumulation of centuries and the product of different eras and minds.

The result was the twelve "Carols for Christmastide", of which the most popular are those that follow. For simplicity sake they are listed by name with the title of the Latin melodies in parenthesis: "Christ was born on Christmas Day" ("Resonet in laudibus"), "Good Christian Men Rejoice" ("In dulci jubilo"), "Good King Wenceslaus" ("Tempus adest florum"), and "Royal day that chastes gloom" ("Dies est luctitiae"). To these we might add another which was a favorite with

(Continued on page 27)

Meet the Composer:

AARON COPLAND

The First of a Series Designed to Prove
That Our Contemporary Composers
Are Also People

By RONALD F. EYER

AARON COPLAND was born with a silver spoon in his mouth, and good fortune has pursued him more or less persistently from that day to this. Not long ago he banked a tidy sum derived from his musical score for the current super-special movie, "The North Star," which, according to Samuel Goldwyn, is Samuel Goldwyn's Greatest Picture.

He also has picked up several dollars for his work on such film successes as "Our Town," "Of Mice and Men" and "The City," and for his ballet, "Billy the Kid." So, with one thing and another, he has now reached an estate of comparative affluence where he can take his pick of commissions and could with justification, look upon his career as a greater economic success than Beethoven's.

Which is not to say that Copland is a money-grubber nor that he is a descendant of Croesus. However, from his childhood the Brooklyn-born composer recalls, "our family was always comfortably well-off. My father was a store-keeper. He owned what you might call the Macy's of the neighborhood and we lived in a large private house in a pleasant section of town."

Today Copland still lives comfortably in a modest hotel in midtown Manhattan. But, if you want to see him, you probably will have to look him up at his studio which occupies the whole top floor of an old loft building in a dingy neighborhood on West 63rd Street.

As you toil up four steep flights

of rickety stairs to this sky-lit sanctuary, you will note that tenants on the intervening floors include the Borinquen Democratic Association, Comites - Femeninos - Unidos, and Flavors by F. W. Kaye & Co., a set of neighbors who no doubt have made valuable contributions to Copland's sense of the exotic in art. He chose this hide-away, he says, because it is one of the two or three places in New York where a person can make music at any hour of the day or night without jeopardizing his lease.

At 43, Aaron Copland is a tall, rather loosely knit man whose immediately distinguishing features are a big-domed forehead, emphasized by a receding hairline; bright, merry eyes behind old-fashioned spectacles; a hawk nose, and a mild good humored voice retaining vestiges of an authentic Brooklyn accent.

The youngest of five children, Aaron attended Public School No. 9 and led the life of an ordinary Brooklyn lad, devoid of dramatic incident. When he was 11, his sister began teaching him to play the piano. Before long, he decided he didn't like the way she did it so he undertook to teach himself. Two years later, he found it advisable to get a real instructor, so he went to Leopold Wolfsohn.

By the time he was 15, the creative urge had begun to stir within him. He had written some pieces. Urged to recall his Opus 1, Copland can't remember what it was. "Probably a Caprice," he says, thoughtfully.

Never "Disapproved Of"

Finding themselves with a composer on their hands, the elder Coplands took the situation calmly. They were middle-class immigrant Russian people with no particular musical culture, but they made no protest over the impractical aspirations of their baby. "Having raised four other kids, maybe they were just too tired to protest," observes Copland. Anyhow, he never felt "disapproved of", as a musician, and he owes much to the kind consideration of his parents.

Deciding that it could do no harm for a composer to have some knowledge of harmony, young Aaron took a correspondence course in this perplexing subject. But the course was not all it might have been, so Aaron's piano teacher sent him across the bridge to Rubin Goldmark who taught privately in Manhattan at that time and lived in the same house with his brother who was a physician.



Immortalized on Celluloid, the Composer Looks Over His Score for "The North Star" in the Cutting Room

"I'll never forget my first visit to Goldmark," says Copland. "I was ushered into a large ante-room, shown a chair and told to wait. I waited, alone and pretty scared, for what seemed a very long time. Then the door opened suddenly and a brusque, distinguished looking gentleman appeared.

"'Well, young man,' he demanded in a gruff voice, 'what's the matter with you?' I explained I just wanted to study harmony. 'Humph!' he said, turning on his heel, 'I guess you want to see my brother.' I had the wrong bell and got the wrong Goldmark."

Aaron's first encounter with the right Goldmark was almost as disconcerting, however. His first remark to the boy was, "What do you want to become a composer for?" But Aaron became his pupil and continued under his tutelage in various branches of theory for four years.

The Inevitable Culprit

A group of students gave a little party for Goldmark one time, a feature of which was the performance of a Chorale "harmonized in the Goldmark manner." The master was supposed to guess who had written it. Far from being "in the Goldmark manner", however, the harmonization was full of freak and futuristic embellishments. Goldmark rose, glared fiercely around the table and pointed his finger at the inevitable culprit—Copland.

In 1921, the young composer went abroad for the first time to study. He had read an announcement in MUSICAL AMERICA of the opening of the Fontainebleau School of Music in Paris—the American school founded by Walter Damrosch—and he got there so fast that he virtually swept the officials off their feet. He was the first student to sign up.

The feverish excitement over Stravinsky, The Six and the other composers of advanced thought was at its height in Paris just then and it was an intoxicating atmosphere for a young musician just beginning to get his bearings in a new world of creative art.

Copland remained for four years, and during that time he came under the guidance of Nadia Boulanger who was better known then as an organist and teacher of theory than as a mentor of maturing composers.

He was the first American to study composition with her, and he subsequently was instrumental in bringing other Americans, including Roy Harris and Frederick Jacobi, into her circle.

At the Fontainebleau graduation concert, Copland played his "Cat and Mouse," and then and there made his first sale as a professional writer of music. Jacques Durand, of the famous French publishing house of the same name, heard "Cat and Mouse" and he immediately came around and offered \$25 for it. Copland was not only delighted to get the \$25, he was flattered almost beyond endurance. Durand also published the works of a composer named Claude Debussy!

A short time later he had the unique experience of hearing his first major work—Symphony for Organ and Orchestra—played by his former teacher, Mme. Boulanger, with the New York Symphony under the baton of Walter Damrosch. In an effort to humor a public which was none too friendly at that time to "modern stuff," Dr. Damrosch turned to the audience and remarked, "If a young man at the age of 23 can write a symphony like this, in five years he will be ready to commit murder!"

Time to Earn Living

Copland's travels and studies up to this point had been made possible by the generosity of his parents. So, upon his return from Europe, he decided it was high time he did something about making a living for himself. His first efforts in that direction were disheartening. He opened a studio in New York, hung out his shingle as a teacher of piano and theory and promptly starved to death, figuratively speaking, for want of pupils.

Winning the Guggenheim Fellowship in 1925, and again in 1926, rescued him temporarily, but in 1927 he was faced once more with the necessity of earning a living. This time he was saved by Paul Rosenfeld who was giving up his position at the New School for Social Research and arranged for Copland to succeed him.

At the New School, Copland lectured on modern music, arranged concerts and performed other duties for which he received a regular salary. The only other "real" jobs

(Continued on page 27)



Good-Will Ambassador Copland Arrives in South America Via Clipper

In the Metropolitan's First Fortnight



Helen Traubel as Isolde



Rose Bampton as Sieglinde and Lauritz Melchior as Siegmund



Nadine Conner as Micaela



Lawrence Tibbett as Rigoletto



Jan Peerce as Edgardo in "Lucia"



Irene Jessner as the Marschallin



Lily Djanel as Carmen



Lily Pons as Lucia



Josephine Antoine as the Queen of the Night



John Baker in "Carmen", His Debut



Jarmila Novotna as Mimi



Frances Greer as Musetta



World Wide
Back Stage After a "Boris" Performance Are, from the Left, Thelma Altman as the Tsarevitch, Ezio Pinza as the Tsar, Kerstin Thorborg as Marina, and George Szell, the Conductor



Raoul Jobin as Don José



Norman Cordon as King Mark

Wagner Operas Are Highlights of Span

"Tristan und Isolde" Conducted by Beecham and "Walküre" Under Szell Outstanding in Fortnight—Cordon Heard as King Mark for First Time—Lechner Makes Debut in Verdi's "Forza" and Baker in Bizet's "Carmen"

First "Tristan" Heard

At long last the Metropolitan has applied itself to a renovation of "Tristan" and at that point, moreover, where every influential and thoroughgoing renewal of Wagner should begin—on the conductor's stand. The performance on the evening of Nov. 24, though not wholly as planned and certainly not free from imperfections, was still one which in its way made history.

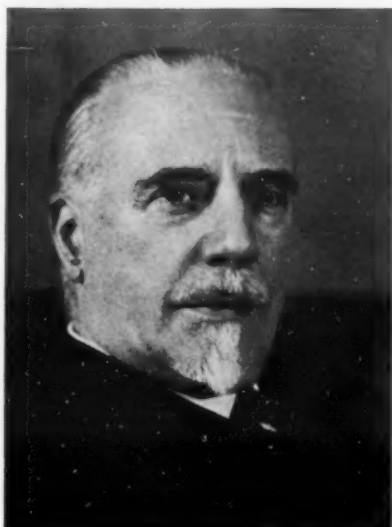
Illness prevented Bruno Walter from making known for the first time here an interpretation which, to the present writer who has often heard it, is absolutely sovereign. It will, one assumes, be exposed in due course. Meanwhile, one has suddenly enjoyed the high privilege of experiencing the "Tristan" of Sir Thomas Beecham, a "Tristan" incommensurably finer than any to which Metropolitan audiences have been treated these 20 years.

Sir Thomas's "Tristan" has been famous abroad and surely with reason. This reviewer, for one, is entirely willing to believe it greater than it always seemed at the performance under discussion. The British conductor struggled unquestionably against obstacles. Whether he had enough rehearsals to impose his conception on an orchestra long used to other—and lesser—ones, whether the players will in time respond more pliantly to his wishes—these and other related matters may be left in temporary abeyance. One thing became indisputable as the evening advanced: A new imagination, a freshening approach and the spur of a vital personality had elevated the Metropolitan "Tristan" to an entirely new level.

Several Cuts Made

The first act, to be sure, was in some degree disappointing. It seemed chill and unemotional. Sir Thomas's tempos here, as now and then elsewhere, appeared hasty. Moreover, for the sake of Helen Traubel, said to be under the weather (though barring a few weak medium tones and those two perilous high C's in the garden scene—both of them side-stepped—the soprano was in admirable voice) the conductor was prevailed upon to make two villainous cuts in an act always left inviolate—a compulsion which may well have revolted him. But with the second act the true fascination and resplendence of Sir Thomas's reading—its luminous poetry, its breadth, transparency and ravishment of detail—came into just perspective. Here was, for the first time in long years, the far-flung Wagnerian line. Here, also, were a lesser density, a new specific gravity to the music, more air, more light. And the tumultuous glory of the third act carried forward the grand impression of the second.

It is worth remarking, incidentally, that the conductor made one change in the old established cut system of the final act, restoring those 70 miraculous bars, "Nein, ach nein, so heisst sie nicht", but eliminating, unhappily, all but the end of the love curse—the



Sir Thomas Beecham

"apex of the pyramid", as Wagner called it.

There will be other occasions to praise the work of individual singers. Allusion has been made to Mme. Traubel's Isolde (gone, praise heaven, is that terrible green dress of last season!) and it is enough to record that Mr. Melchior's otherwise familiar Tristan retained the characteristics which have made it famous. Mme. Thorborg's Brangaene and Mr. Janssen's Kurwenal were as they have often been. Mr. Cordon—already so good a King Mark that one asks why his passage "Nun da durch solcher Besitz" should be cut—will probably capture in time more of the heart-break of the role.

But, all told, it was Sir Thomas's night. P.

Pons as Lucy Ashton

Whether one likes "Lucia di Lammermoor" or not, at this late date (it is 108 years old, this season) there was no doubt that the capacity audience on the evening of Thanksgiving Day, Nov. 25, took great delight in it, for the applause was loud and continuous. Miss Pons has always been at her best in this role, in which she made her American debut, and the pathetic charm with which she invests the character, is invariably impressive, and her singing both of the coloratura music in the first act and in the Mad Scene, excellent.

Jan Peerce was a vocally fine Edgardo and he and Leonard Warren, whose singing gets better and better, led off the Sextet very impressively. Nicola Moscona did the small role of Raimundo very well. The lesser roles were capably filled by Thelma Votipka, Alessio De Paolis, and John Dudley. Cesare Sodero conducted with finesse. D.

First "Rosenkavalier"

The season's first performance of Strauss's "Der Rosenkavalier" which was also the first in the house directed by George Szell on the evening of Nov. 26, was a well-integrated one with few conspicuous high lights but an air of generally excellent ensemble.

Mr. Szell's reading of the score was nearer to the composer's idea than those we have been accustomed to. The scene of the presentation of the rose, for instance, was in a much smaller frame than usual and while this caused a loss of brilliance there was a gain in tenderness. Then, too, there was an accentuation of the French horn in the final duet that



Cesare Sodero

tended to obscure the glittering theme which is said to indicate a bitter-sweet forboding for Sophie and Octavian. Also, portions of the score were restored and though this made the opera seem interminably long, it was probably much nearer the composer's idea. Mr. Szell's performance was probably the best of the evening. His effect on the singing was at all times salutary.

Of Irene Jessner's Marschallin, one can only say that when she sang out, the voice sounded well. Also, the opening theme of the great final trio was once more delivered as a single phrase. Miss Jessner, however, still has far to go with her characterization. The wonderful Monologue in Act I, though vocally good, was unimpressive otherwise.

Stevens's Octavian Excellent

Risë Stevens's Octavian is easily the best ever seen here and, at this performance, was one of the best ever heard here, for this artist has obviously been giving a thought to voice production, to its obvious improvement. Eleanor Steber's Sophie was excellent in every respect and in both the second act and in the little Mozartian duet at the end, her voice sounded very lovely. Mr. List's Baron Ochs was a little overdone, but consistent. A new Annina, in the person of Hertha Glaz, was not wholly effectual vocally or dramatically. Kurt Baum sang the treacherous aria of the Tenor in Act I, with good tone and general effectiveness. The remainder of the long cast included Walter Olitzky, Thelma Votipka, John Garriss, Lorenzo Alvary, Emery Darcy, John Dudley, Gerhard Pechner, Maxine Stellman, Mona Paulee, Thelma Altman, Lillian Raymond, Michael Arshansky, Leopold Burgstaller (the single member of the original American premiere of 30 seasons ago), Lodovico Oliviero and Lina Duse. H.

"Force of Destiny" Revived

For the season's first broadcast performance on the afternoon of Nov. 27 the choice fell to "La Forza del Destino", of the end of Verdi's middle period, in an elaborately prepared revival under the direction of Bruno Walter, who had been prevented by illness from appearing earlier in the week. It proved to be a gala occasion for the devotees of traditional Italian opera, and the house was packed to the walls with an audience that stormily applauded all the familiar arias and ensemble numbers and the work of



Bruno Walter

the individual singers in Verdi's unblushingly melodious and theatrical operatic version of a melodramatic and gory Spanish tale.

The greatest applause of all was showered upon Mr. Walter when he returned for the different acts, and rightly so, for he gave a searching reading of the score, one that ferreted out and high-lighted all its dramatic and emotional elements and evoked vital, red-blooded response from the orchestra. It is said that this work holds a special place in his heart. He assuredly lavished the most affectionate care upon it, and he generously indulged his singers in giving them liberal leeway to revel in the vocal opportunities, prolonged high notes and all, provided for them by the composer. The outstanding instrumental feature of the afternoon was unquestionably the arrestingly effective performance of the overture, placed to especially good purpose after the first scene instead of before it.

Principals Win Favor

In the principal roles were Stella Roman as Donna Leonora, Lawrence Tibbett as Don Carlos and Frederick Jagel as Don Alvaro, with Ezio Pinza making his Abbot a stellar part also by virtue of his smooth and opulent singing and dignified impersonation, and Salvatore Baccaloni providing welcome "comic relief" with his highly amusing Father Melitone. Miss Roman's Donna Leonora, while dramatically ineffectual, was vocally the most distinguished achievement the singer has yet placed to her credit here. Her voice, ample in volume and range, was sensitively expressive and she won special applause for her "Pace, pace" aria. Mr. Jagel's voice seemed to have a new warmth and power and he sang and acted with great dramatic fervor, while Mr. Tibbett in his picturesque impersonation of the brother sang with well-controlled tone and his familiar polished style. Frederick Lechner made a creditable first appearance as the Marquis of Calatrava. Anna Kaskas sang Preziosilla with tonal charm, and the other roles were in the capable hands of Thelma Votipka, Lorenzo Alvary, Alessio de Paolis and John Gurney. The chorus, too, deserves a special world of commendation. C.

Popular "La Bohème"

The first popular Saturday night performance was of Puccini's "La Bohème" on the evening of Nov. 27. (Continued on page 28)

ORCHESTRAS: Three Youthful Pianists Are Soloists

Pennario Soloist Under Rodzinski

New York Philharmonic-Symphony, Artur Rodzinski conducting; Pvt. Leonard Pennario, pianist, soloist. Carnegie Hall, Nov. 17, evening:

"The Anxious Bugler",
John Alden Carpenter
(First performance)
Symphony in C Minor, No. 3,
Saint-Saëns
First Piano Concerto in E Flat....Liszt
Pvt. Pennario
"An American in Paris".....Gershwin

Despite the absence of what we generally refer to as the "great" literature of the orchestra, the above was a thoroughly interesting and even stimulating program. Mr. Carpenter's contribution to the League of Composers' series of short works commemorative of the war need not detain us. It is a perfunctory concoction of bugle calls and "My Old Kentucky Home" far beneath the Chicago composer's usual standard.

The surprise of the evening for this writer was the Saint-Saëns Third symphony, heard again after a lapse of many years. There is fine stuff in this unusual work and we were reminded once more of how close Saint-Saëns came to being a really great composer. The majestic Adagio melody in the first movement, prepared so impressively by the ethereal organ introduction, is one of the most affecting passages in music.

A veritable ovation was accorded Pvt. Pennario for his spectacular performance of Liszt's familiar concerto. The composition is a warhorse among warhorses, of course, but it was anything but hackneyed in the sparkling, fresh treatment accorded it by the 19-year-old soldier. His passage work, including that in pianissimo, was swift, sure and clean; his fortissimos resounded, but were not noisy, and such little poetry as the work requires was restrained and in the best taste.

Gershwin's ambient American came to grief because Dr. Rodzinski was not sufficiently "in the groove" with the jazz rhythms. Without its natural jazz propulsion, the work falls to pieces.

E.

Wagner Program Feature of NBC Fortnight Under Toscanini

For no apparent reason, Arturo Toscanini chose to revive Kurt Atterburg's "Schubert Memorial" Symphony for the concert of the NBC Symphony on the afternoon of Nov. 21. This composition won a prize of

\$10,000 15 years ago. It had several performances at the time but has been all but forgotten these many years. When one has said that it is serious, competently written music and that there is no offense in it to Schubert, one has about covered the subject. The Overture to Rossini's "The Barber of Seville" and Ravel's "La Valse" were matters of considerably greater moment.

For the Nov. 28 broadcast, Mr. Toscanini undertook one of his familiar All-Wagner tours in which he compressed into less than an hour of playing time the Prelude to the third act of "Die Meistersinger", the Overture and Venusberg Music from "Tannhäuser", the Prelude and "Liebestod" from "Tristan und Isolde" and "The Ride of the Valkyries". There is no need at this late date to discuss Mr. Toscanini's interpretations of this music. There were the broad line, the dramatic intensity and the clarity of detail which we expect from him. And there was the superb execution which we likewise have come to expect from the NBC musicians. There was also a sense of hurry about the whole proceeding, however, which undoubtedly was due to the exigencies of radio time. There was no breathing space between numbers, except, of course, during Mr. Kettering's talk which would better be given over to intermissions and more music.

R.

Bostonians' First Program Introduces Stravinsky Ode

Boston Symphony, Serge Koussevitzky, conductor. Carnegie Hall, Nov. 18, evening:

Symphony No. 5.....Tchaikovsky
Ode for Orchestra ("Eulogy", "Eclogue", "Epitaph").....Stravinsky
(First time in New York)
"Pictures at an Exhibition".....Mussorgsky-Ravel

Dr. Koussevitzky, following the memorial rules of debate, put his weakest argument in the middle. Stravinsky's Ode, commissioned by the Koussevitzky Musical Foundation, dedicated to the memory of the conductor's late wife and first played in Boston last October, will scarcely add to the stature of the musician who once smote the lyre so unforgettably in "Petrushka". Yet as a specimen of the later and avowedly cerebral Stravinsky it has its merits.

The three movements composing it are hardly more than thumbnail sketches, slight in their melodic substance. Nevertheless there is a simplicity about this music, a candor and



The Philharmonic Conductor with Two Young Soloists and the Assistant Conductor. From the Left: Eugene Istomin, Pvt. Leonard Pennario, Leonard Bernstein and Artur Rodzinski

a wistfulness which make it curiously affecting. The first part reminds one on a small scale of Mahler, the bucolic features of the "Eclogue" evoke somehow a Watteau landscape. The elegiac effect of the brief "Eulogy" is heightened by the prevailing transparency of the music, by a certain incorporeal quality and a total absence of rhetorical flourish.

The conductor's intensely mannered and sophisticated treatment of Tchaikovsky's hard-driven symphony suggested that he may be fed up on the work. Yet where else on this troubled earth have the Bostonians their betters for sheer glory of orchestral sound?

P.

Bostonians in All-Russian Program

Boston Symphony, Serge Koussevitzky, conductor; William Kapell, pianist, soloist. Carnegie Hall, Nov. 20, afternoon:

"Classical" Symphony.....Prokofiev
Piano Concerto.....Khachatourian
Mr. Kapell
Symphony No. 5.....Shostakovich

For his first matinee, Dr. Koussevitzky again chose a program of Russian music in honor of our valiant allies. The hammer and sickle balanced the stars and stripes on the platform and the afternoon's proceedings were begun with the playing of both "The Star-Spangled Banner" and the "Internationale".

Koussevitzky's viable interpretations of the Shostakovich Fifth and the Prokofiev "Classical" symphonies are already well known and widely appreciated. There is something truly Mozartean in the charm and delicacy which he imparts to the latter work, while Shostakovich's vision of Leningrad is delivered as a paean of national triumph frequently delivered in tones of angry passion.

The Khachatourian Concerto was not known here before, but we dare say it will become familiar enough in the future. It is good music with roots planted deep in the soil of Russia—oriental Russia. It speaks with an authentic folk-voice, and it gives both the performer and the listener something to think about beyond the mechanics of virtuosity and how many notes can be played in a second. Which is not to say that it is simple from a technical point of view. It is an intricate and difficult piece of weaving

which was accomplished with mastery and brilliance by the youthful Mr. Kapell and the suave craftsmen of the Boston Symphony. We eagerly await a repetition of this interesting work.

E.

Reinhardt Memorial Concert

Eighty members of the Philharmonic-Symphony, with Bruno Walter conducting and Kerstin Thorborg, contralto, as soloist, presented the musical portion of a program in memory of the late Max Reinhardt, given by the Max Reinhardt Memorial Committee on the evening of Nov. 30 in Carnegie Hall. The orchestra opened the program with the relatively unfamiliar Pantomime from Gluck's "Orpheus", following which Mme. Thorborg, accompanied at the piano by Mr. Walter, sang two songs, Beethoven's "Die Ehre Gottes in der Natur" and Schubert's "Die Allmacht". Following a commemorative address by Ernst Lothar, the orchestra concluded the program with a performance of Schubert's "Unfinished" Symphony. Scattered applause persisted most of the evening, in spite of printed and motioned requests for silence. Net proceeds of the concert are to go toward creating a fund for a Max Reinhardt Memorial.

J.

Istomin Makes Debut with Philharmonic-Symphony

New York Philharmonic Symphony, Artur Rodzinski, conductor. Soloist, Eugene Istomin, pianist. Carnegie Hall, Nov. 21, afternoon:

Overture to "The Marriage of Figaro,"
Mozart
Concerto in B Flat, No. 2.....Brahms
Eugene Istomin
"The Anxious Bugler".....Carpenter
"An American in Paris".....Gershwin

Interest naturally centered in Mr. Istomin who made his New York debut on this occasion, as a winner of the Leventritt Foundation Award. He was also the winner of the Youth Contest of the Philadelphia Orchestra entitling him to an appearance with that organization.

Mr. Istomin or his advisers were not altogether wise in the choice of the Brahms Concerto as a vehicle for his debut. Technically the pianist surmounted all its manifold difficulties

(Continued on page 29)



Serge Koussevitzky with William Kapell, Who Played the Khachatourian Concerto with the Bostonians



A. Khachatourian



Igor Stravinsky



Dear Musical America:

Perhaps you already have read your reviewer's report on Silver, the statuesque stallion, who went prima donna on Armand Tokatyan in the Met's opening night "Boris" and ran the laugh meter up higher than Baccaloni.

It seems that Silver became bored during the Kromy scene while Mr. Tokatyan, as Dimitri, was in the saddle addressing his followers. With the hauteur which only a horse can manifest, Silver tossed his head, turned an impressive posterior to the audience and stalked off the stage, making hash of Mr. Tokatyan's closing lines.

First thing the following morning, they tell me, the telephone rang in the office of your editors and a bright young feminine voice said, "This is *Life* calling. Where does the Met buy its horses?"

Your editors do not respond too well to questions like that early in the morning, so they replied rather lamely that they knew comparatively little about the stable business and why don't you call the Met? "Do you think they would tell us?" countered the voice of *Life* in a rather startled tone.

"Nothing is impossible!" replied your editors, who were becoming increasingly bewildered by the conversation.

"Hmm", said *Life*, and the receiver clicked.

* * *

Meanwhile, ever zealous in its pursuit of All the News That's Fit to Print, the New York *Times* sent somebody around to the Gracie Riding Academy in East 90th Street, Silver's residence, to get the dope straight from the feed-bag on this temperamental outburst. After all, reasoned the *Times*, Silver is a veteran of the Metropolitan, out-ranking many of its singing stars.

For something like fifteen years he has been appearing in operatic and theatrical productions, and his performances in "Aida" and "Carmen" have been memorable moments in the lyric theater. As an occasional diversion from his artistic duties, he pulls ultra-swank advertising tallyhos up Fifth Avenue and leads the better parades. Such a one, felt the *Times*, scarcely

would act inadvisedly or in haste.

Silver was unavailable for comment, however, and the *Times* had to be content with a terse statement from his personal representative, one J. Waimess.

"Aw," said Mr. Waimess, "the guy can't ride. He kept digging his heels into Silver's sides. A horse has got a lot to put up with with them people."

So far, I have not heard Mr. Tokatyan's rejoinder as a representative of "them people", but it probably would be unprintable anyway.

* * *

All of this "horsing around" reminds me of a classic instance of animals which deserve animadversion. The place, Berlin State Opera, the time B. H. (Before Hitler), the opera, "Rienzi". Enter the hero, mounted on a large white horse. Hero sings. Horse, oh horrors! misbehaves. Enter heroine. To everybody's embarrassment (except Wagner's, and he wasn't alive to witness the contretemps), her first lines are:

"Rienzi, dies' dein Werk!"

* * *

Since "Götterdämmerung" is one of Adolf Hitler's favorite operas, it is to be hoped that he had a front seat at the recent Berlin bombing holocausts. He never will see a better performance.

* * *

If harps got confused with angels, no one would misunderstand. But Carlos Salzedo was at a loss to know how baggage checks became so mixed-up that the two big harp crates he checked on a recent trip were about to be sent to the Chicago stockyards while two ponderous steers would have awaited his ensemble at their next destination. In these days of meat shortage, Mr. Salzedo might have been tempted to let the exchange go through as was, and say nothing about it. Imagine the surprise at the stockyards! And the difficulty in carving the harps up into steaks, roasts and chops. But equally perplexing would be the result if the harpists tried to play a little Debussy on the ribs of the animals. Just as well, perhaps, that the mix-up was straightened out in time.

* * *

War note from Philadelphia: Dr. I. A. Siekierka, of the Philadelphia's Orchestra's first violins, has resigned to devote full attention to his practice as an osteopathic physician. For something like 20 years, Dr. Siekierka has been fiddling with the Philadelphians and doubling in osteopathy, or maybe vice versa. But, with the shortage of doctors, he asked for leave of absence from the orchestra for the duration so he could give full time to his practice. Leave was turned down, so he resigned.

Bravo, doctor! We are now anxiously awaiting word from the timpani player in another great orchestra whom we always have suspected of being a chiropractor.

* * *

There are still people in the world who have never seen a violin. Zino Francescatti found them at Mont Joli, a remote Canadian Air Force Camp in the Gaspé Peninsula, where he stopped off to play for 2,500 men on his way to a Community Concert date in Baie Comeau (a town of 1,900 which

loves music very much). One of the boys asked to examine Francescatti's instrument—he'd heard violin recitals on the air, but never witnessed one "in person" and had no idea what the instrument looked like.

A rather similar experience befell William Primrose, who had a visitor in the greenroom in Dayton, O., a man who burst in in the middle of the concert and demanded to see Primrose's Amati viola. "I wouldn't let him touch it," said the viola player, "but he looked at it a long time in its case, and then

When this duet was finished, a spooky voice from the control room boomed out, saying, "Mr. Melton, you were a little heavy there".

"Emotion!" countered Jimmy. Rise was overcome by a fit of giggles and couldn't say anything, but mopped her forehead and removed her short fur coat for the remainder of the rehearsal.

* * *

Aside from its entertainment value, that evening gave me an insight into some of the strange things that happen in radio. I overheard a conversation—no, bet-

SCHERZANDO SKETCHES No. 146

By George Hager



"Oh no, catgut strings don't require meat ration stamps."

asked me: "What exactly is the difference between this and a second violin?"

* * *

It's almost an axiom in the radio business that a rehearsal is a better show than the finished product. Certainly that was the case at the rehearsal of Jimmie Melton's last program for the Texaco Company. I wandered in as a kind of a valedictory tribute—it's been a bright spot on the air and I'm sorry to see it go, with no apologies to Fred Allen, who returns Dec. 12.

Jimmie, who has proven a natural as a master of ceremonies, had as his guest Rise Stevens. The two young people had gone through some love scenes the night before in "Mignon" at the opera, but that couldn't possibly have been as entertaining as the show put on for the handful of spectators at this rehearsal. They sang "People Will Say We're in Love" from "Okla-homa" and people would have said just that.

The act was slightly clowned, of course, for Jimmie has an irrepressible sense of mischief and I don't think either the pretty, blond Mrs. Melton or Rise's husband, Walter Szurovy, has a thing to worry about. (Walter, by the way, has been given a medical discharge from the army and has bought a house in California, where he's waiting for Rise to return after her opera season.)

ter call it a soliloquy—by the maestro, Al Goodman, on opera versus radio. Surrounded by relatives and the few other members of his band, a proper Greek chorus supplying the "Yesses", Mr. Goodman held forth.

"They want an introduction the way it is in the opera", he said scornfully. "Take 'Faust' and the 'Jewel Song'. There's all that tripping music when she's coming out and looking at the jewels. What does that mean to radio without the action? How many people have ever seen 'Faust' anyway? Maybe several thousand. Think of the millions who hear radio! Do we have to play it the way it's written? No, I'll give 'em one of those tricky Goodman introductions."

Miss Stevens had already launched into "Sweethearts" from "Maytime" after one of those "tricky introductions"—not opera, but certainly not the way the piece was written—and Mr. Goodman remarked, "She sings 'Rosenkavalier'—no trouble she should have in this".

"Give her the full brass", he shouted a moment later. "She's no crooner, she can take it". So can I, if necessary, says your

Mephisto

CONCERTS: John Charles Thomas, Pianists, Quartets Heard

John Charles Thomas, Baritone
Carroll Hollister, accompanist. Carnegie Hall, Nov. 16, evening:

"Tu lo sai".....Giuseppe Torelli
"In questa tomba".....Beethoven
"Air from 'Comus'".....Dr. Arne
"Ruhe Meine Seele".....Richard Strauss
"O liebliche Wangen".....Brahms
"Phidyle".....Duparc
"Au Pays".....Holmes
"Contemplation".....Widor
"En Barque".....Pierné
"La belle Jeunesse".....Poulenc
"The Minstrel Boy" (Irish Folksong)
Arr. Wm. Arms Fisher
"Ye Banks and Braes" (Scottish Folksong)
Arr. Ainslie Murray
"Ballynure Ballad" (Irish Folksong)
Arr. Herbert Hughes
"Lord Randal" (Scottish Folksong)
Arr. Cyril Scott
"The Ringers".....Herman Lohr
"Alone upon the Housetops"
Tod Galloway
"The Sleep that flits on Baby's Eyes"
Carpenter
"Bob White".....Jacques Wolf
"Nocturne".....Pearl Curran
"David and Goliath".....Malotte

Inevitably the recitals of John Charles Thomas recall those of John McCormack. The audiences are invariably large and invariably delighted with everything they hear. The artist's programs are always richly assorted and designed to please all tastes. One has the impression that if Mr. Thomas were to give fifty concerts a season every one would be sold out, everybody would enjoy himself immensely, every song would be applauded till the rafters rang.

This is just about what happened at the recital in question. Mr. Thomas's fine voice is no news, nor is his ability to sing a smooth legato, his command of languages or the unquestionable showmanship which his listeners so thoroughly relish. Music lovers have known for years how to value his Brahms, his Strauss, his Beethoven, his treatment of old English and Italian airs, his grasp of modern French. Perhaps for the preponderance of his hearers this time it was the baritone's singing of Irish and Scotch folksongs which furnished the climax of the evening's enjoyment. It goes without saying that encores were numerous. P.

Erno Balogh, Pianist

When Erno Balogh reached the present-day composers at his Town Hall recital on the evening of Nov. 15 he played with a verve and lack of constraint in sharp contrast to his earlier performances of Bach and Brahms. He brought the utmost enthusiasm and spontaneity to a Sonata in four sections by Morton Gould, albeit its substance seemed scarcely worth the devotion, and to a much more engaging Set of Three Informalities by Burrill Phillips, ephemeral music though it is, and then completely turned himself loose, with aptly suggestive fervor, in his own over-lengthy "Demoniac", negotiating its taxing difficulties with ready skill. A "Valse Suburbaine" by Lorenzo Fernandez and Francisco Mignone's "Congada", of familiar Brazilian rhythmic and melodic pattern, completed the program.

Bach's "Capriccio on the Departure of a Beloved Brother" was projected with a direct simplicity at the beginning, while the Brahms Rhapsody in E Flat lacked its essential majestic spirit in a too stilted and percussive performance and the Handel-Brahms Variations and Fugue remained on a pedestrian level. C.

Muriel Kerr, Pianist

A new dash and abandon informed the piano playing of Muriel Kerr at her recital in Town Hall on the evening of Nov. 16, her first in three seasons. This added element in her very substantial equipment made for a vital and stimulating first performance of



John Charles Thomas



Erno Balogh



Alfred Mirovitch



Muriel Kerr



Artur Rubinstein



Ernest Friedlander

Fuleihan's Second Sonata, a work bristling in its first and third movements with technical hurdles that offer opportunities for brilliant effects rather than with ideas of any arresting significance, while the middle movement has a certain detached lyrical quality similarly unconvincing in import.

After a rather hectic traversal of the fantasy of Bach's Chromatic Fantasy and Fugue at the outset, undoubtedly affected by initial nervousness, Miss Kerr kept firm structural control of the fugue, building it up with a shrewd sense of climactic gradation, and then found a particularly congenial vehicle for her musical sensitivity in a well-thought-through reading of Beethoven's Sonata in E, Op. 109. The Chopin Barcarolle was taken at a much more appropriate tempo than is usually given it, and then the beautiful piano and pianissimo tones at the pianist's command were used to especially eloquent purpose in her imaginative picturizations of Debussy's "Ondine" and "La terrasse des audiences du clair de lune". In other places unresonant fortes produced by a new and disturbing tendency to slap the keys seriously prejudiced the musical effect. The closing numbers were three Rachmaninoff preludes and the Paganini-Liszt Caprice in A Minor, brilliantly dispatched. C.

Alfred Mirovitch, Pianist

Carnegie Hall, Nov. 15, evening:

"Papillons," Op. 2.....Schumann
Fantasy in C, Op. 17.....Schumann
Variations and Fugue on a
Handel Theme.....Brahms
Intermezzo, Op. 118, No. 3; Capriccio,
Op. 116, No. 6; Rhapsody, Op. 119,
No. 4.....Brahms

Mr. Mirovitch has played better than on this occasion. There were good moments and flashes of his fine talents during the evening. Particularly in pages of the "Papillons" and in several of the Brahms variations. By and large, however, his performances were casual and by no means free from slips of one kind or another. A numerous audience received him with warmth. P.

Ernest Friedlander, Cellist

Milton Kaye, accompanist. Town Hall, Nov. 19, evening:

Suite in G (for cello alone).....Bach
Sonata in F, Op. 99, for Cello and
Piano.....Brahms
Sonata in B Minor, Op. 8 (for Cello
alone).....Kodaly
"Moods" (First Performance),
Eda Rapoport
"Homage to Ravel" (First Performance)
.....Rudolf Forst
"Nocturne" (First Performance),
Rudolf Forst
"Eklog".....A. Walter Kramer
"Pliska".....Piatigorsky

Ernest Friedlander, whose first New York recital this was, comes from Vienna, where he studied under Friedrich Buxbaum, leading cellist of the Vienna Philharmonic. The young man has had a not inconsiderable American career in the orchestras of

Karl Krueger and Fabien Sevitzyk. Certainly his program indicated creditable ambitions and serious purpose. Not every cellist would venture two unaccompanied works or two successive sonatas at a debut.

The ravages of nerves may account for Mr. Friedlander's dubious playing during the first half of the evening. Alike in Bach and in the splendid sonata of Brahms his tone was small and marred by slips and roughnesses associated with a poorly controlled bow; and the interpretations lacked nuance and intensity. With the fascinating if extremely long-winded sonata of Zoltan Kodaly—rhapsodic, indeed improvisational in character, and full of prodigious technical obstacles—the newcomer abruptly gained a new poise and facility besides a much greater range of sonorities and dynamics. This music obviously enlisted his sympathies and the zeal and bravura he brought to the numberless double stops, harmonics, passages simultaneously bowed and plucked and wide assortment of other virtuoso be-devilments which stud this curious piece placed Mr. Friedlander's accomplishments in an altogether more favorable light. P.

New Friends of Music

Busch Trio, Adolf Busch, Violinist, Hermann Busch, Cellist, Rudolf Serkin, Pianist. Assisting Artist, Victor Polatschek, Clarinetist. Town Hall, Nov. 21, Afternoon.

All Beethoven Program: Piano Trio in E Flat, Op. 1, No. 1; Clarinet Trio in B Flat, Op. 11; Piano Trio in D, Op. 70, No. 1.

Both as to the music played and the manner of its performance this concert was one of the most delightful the season is likely to bring. Neither the E Flat Trio nor the one for clarinet, cello and piano haunts the average chamber program and if the so-called "Ghost" Trio is not precisely neglected it has not been done to death. The first two are early works that sound charming if superficial today, however they may have struck contemporary hearers. Yet the hallmark of Beethoven is stamped unmistakably upon them. The last movement of the Clarinet Trio—a series of variations on a melody from Weigl's opera, "The Corsair" is captivating, for all the composer's reputed dissatisfaction with it. The Trio in D, of course, is a product of a much riper order of mentality.

The Messrs. Busch and Serkin played magnificently, with an exhilaration of winged pace, an embracing grasp of the spirit of this music and extraordinary vitality of teamwork. If anyone obtained an impression that Mr. Serkin occasionally dominated the ensemble he simply failed to remember that Beethoven gave the piano parts (written largely for his own use) a prominence bound to place the others in the background. Even Mr. Polatschek's admirable clarinet virtuosity could not conceal the relatively

subordinate character of his duties in Op. 11. P.

Artur Rubinstein, Pianist

Carnegie Hall, Nov. 20, evening:

Organ Toccata in F.....Bach-d'Albert
Sonata in D.....Mozart
Symphonic Etudes, Op. 13.....Schumann
Rhapsody in G Minor, Op. 79, No. 2;
Intermezzo in A Major, Op. 118;
Capriccio in C, Op. 76.....Brahms
Nocturne in C Sharp Minor; Mazurka
in D; Scherzo in C Sharp Minor,
Chopin
"Forest Murmurs"; "Mephisto Waltz",
Liszt

The exuberant vitality animating one of the greatest techniques of today, the vivid dramatic impulse and the broad command of tone color that invariably characterize the playing of Artur Rubinstein again stimulated a capacity audience to demonstrations that amounted to veritable ovations at various points of the program. And, inevitably, the applause reached a tempestuous climax after his electrical performance of the "Mephisto" Waltz, which was an amazing display of dazzling virtuosity.

This followed a charmingly poetic delineation of the "Forest Murmurs" and of the Chopin nocturne and the Brahms intermezzo and a dramatic projection of the Chopin scherzo. In the Bach and Mozart works, however, Mr. Rubinstein had indulged in unwonted over-peddalling that seriously marred the music's contours and in fitful rhythm, from which the Symphonic Etudes likewise were not altogether free, while the true Brahms essence of the rhapsody and the capriccio were wanting. The impressively high standard of pianistic art reached eventually, however, remained valid through the added numbers at the end, the Chopin F Sharp Nocturne and "Aeolian Harp" Etude, played imaginatively and with the utmost tonal refinement, and a scintillatingly tossed-off dance by De Falla. C.

Lerner Quartet Returns

First Concert in Series of Eight. Assisting Artists, Mitchell Miller, oboe, Pvt. Nicholas Harsanyi, viola. Town Hall, Nov. 27, afternoon:

Mozart program: Quartet in C (K. 465);
Quartet for oboe, violin, viola, cello
(K. 370); Quintet in G Minor, for two
violins, two violas, and cello (K. 516).

The Leners play very differently from what they did when they first came to this country 15 or more years ago. In those days they cultivated a highly theatrical style, with large-scale effects and distended sonorities, which often seemed altogether incompatible with the soundest traditions of chamber music. This style found its admirers, to be sure, but also offended more cultured tastes. Since then much has changed, including the personnel of the organization and, apparently, the artistic ideals it cultivates. And this is all to the good.

Jenő Lener remains the first violin, but his colleagues are now Laurence

(Continued on page 24)

"Carmen Jones" Streamlines Bizet Opera

All-Negro Cast Sings Work in Modern Version with Libretto by Hammerstein and Score Arranged by Bennett — Performance Notable for Dramatic Realism

IT probably will be a surprise to nobody, practically, that the best thing about "Carmen Jones," Billy Rose's new Broadway musical hit which threatens to usurp the box office laurels of "Oklahoma," is the musical score of one Georges Bizet.

Which is not to say that there are not some other good things about the show, musical and otherwise. Oscar Hammerstein, II, has brought the old Hispanic story of the opera up to date by transferring the time to the present, the locale to the United States, the characters to American Negro war workers and soldiers. And, in conjunction with Robert Russell Bennett, who made the new orchestral arrangements, he has reverted, after a fashion, to the work's original form of dialogue opera, or opera comique.

The new story concerns Carmen Jones, worker in a parachute factory (converted, for the war, from a cigaret factory) in a small Southern town, who exercises her wiles on Joe, one of the plant's military guards. She prevails upon him to desert and go with her to Chicago where her friends are having a Roman holiday with Husky Miller, prize fighter and current idol of the ring. They are followed by Cindy Lou, who persuades Joe to leave the lecherous siren long enough to go home and see his dying mother. When he returns, he is scorned by Carmen who has now taken up with Husky Miller. So Joe knifes Carmen outside a Chicago sports stadium where Husky



"The Cards Don't Lie"—Card Scene from "Carmen Jones". Left to Right: Muriel Rahn (the Alternate Carmen), Urylee Leonardos, Jessica Brazil, June Hawkins, Sibol Cain and Ethel White

Miller is, at that moment, triumphing over Poncho, battler from Brazil.

It is all very neat, you see, and draws a nice parallel with no essentials of the original story left out. It is neat musically in the same way. No important part of the musical score is omitted. And it should be explained that, except for one interlude of jitterbug dancing, this is no "jazz version" of Bizet's immortal music. The score is sung and played "straight," as they say, and with careful regard for its dignity as art music. Of course, you might not recognize the arias from their texts, but, for the most part the notes are all there. The "Habanera"

becomes "Love is a flower dat growed up wild," the quintet is "Whizzin' away along de track," the second scene opens with "Dere's a cafe on de corner," etc.

None of the voices is anything that opera habitués would be likely to get excited about, although Carlotta Franzell as Cindy Lou, Luther Saxon as Joe and Glenn Bryant as Husky Miller had good natural voices which showed signs of intelligent training. Muriel Smith, 20-year-old Curtis Institute student who sang the title role, also delivered herself of some creditable vocalism. Her big success, however, came in her dramatic portrayal which was as torridly realistic as anything this writer ever hopes to see. Sensuously beautiful, swivel-hipped and salacious, her Carmen was an unequivocally dangerous woman.

Costumes and Scenery Colorful

The colorful—not to say prismatic—costumes and settings, richly tailored, are among the best things in the production (the former by Rabaul Pene du Bois, the latter by Howard Bay). The chorus, trained by Robert Shaw, and the orchestra, conducted by Joseph Littau, also contributed much of musical value. The choreography was by Eugene Loring. Charles Friedman was the director. However, as we said in the beginning, the star of the production is Bizet, and it would be an empty, crude and mirthless thing without him. Which only goes to show—but why go into that? "Carmen" probably will have more performances in the coming months in the "Jones" version than it had in all its venerable career before.

R. F. E.

Brooklyn Group Gives Diversified Program

The first and second concert in a series of six to be given this season by the Brooklyn Chamber Music Society, of which Carl H. Tollefsen is director, took place on the evening of Oct. 26 and Nov. 30, respectively, at the Brooklyn Academy of Music. An all-Scandinavian program, with Karin Branzell, contralto, as guest artist was offered at the October event. Chamber music by Gade, Sjögren and Sinding was played by Mr. and Mrs. Tollefsen and other members of the

297 Stars in Their Banner

APPROPRIATELY, the National Orchestral Association dedicated its Dec. 6 concert to its warriors. By the latest count, the Association has 297 of its young musicians in the armed forces, which undoubtedly sets some sort of record among musical organizations.

organization. Mme. Branzell contributed songs by Nordquist, Lindberg, Lange-Müller, Peterson-Berger, Sibelius and Rangstrom.

Assisting artists at the second concert were Ralph Leopold and Charles Haubiel, pianists. Between Mozart's Quartet in C and the Quintet of César Franck there were heard a reading of Poe's "The Raven", with incidental music by Arthur Bergh, and a Romanza for piano, violin and cello by Charles Haubiel, performed by the composer at the piano and Alfred Troemel and Sidney Edwards playing the string parts. Both concerts drew large audiences.

Havana Musical Marks Anniversary

Pro Arte Society Completes Quarter Century — Echaniz Conducts Philharmonic Concerts

HAVANA—The Pro Arte Musical, commemorating this year its 25th anniversary, opened its season with a recital by Robert Casadesu, pianist, on Oct. 21 in the Auditorium. A benefit concert to celebrate the independence of Czechoslovakia was given by the Czechoslovakian Union of Cuba on Oct. 28 in the Auditorium.

The Havana Philharmonic, conducted by Jose Echaniz, offered a program recently which included Dvorak's "New World" Symphony, Smetana's Overture to "The Bartered Bride" and "Vltava", and Weinberger's Polka and Fugue from "Schwanda". Under the auspices of Pro Musica Sinfonica, the Philharmonic launched its season on Oct. 15, with Mr. Echaniz conducting, the program embracing Sibelius's Second Symphony, Weber's "Oberon" Overture, Tschai's "Pinocchio" Overture, Kennan's "Night Soliloquy" and Rimsky-Korsakoff's "Capriccio Espagnol". The public was enthusiastic. Erich Kleiber will conduct the Havana Philharmonic in five concerts in December and January.

A new Choral Society has come to life in Havana: the "Coral de Santa Rita", patronized by Rev. Father Spirali, O.S.A. The chorus of over 100 mixed voices, is under the direction of Paul Csonka. The chorus recently presented Mozart's Mass No. 12 in G, with Greta Menzel, soprano, Juanita A. de Lara, contralto, Jorge E. de Cubas, tenor, and Gustav Berg, baritone, as soloists. The Mass was accompanied by an orchestra of 40 musicians. Alfredo Levy, young Cuban pianist, offered a recital on Oct. 14 at the Rex Theatre before an enthusiastic audience. NENA BENITEZ.

Victor Babin Inducted into Army

Victor Babin, who has appeared with his wife, Vitya Vronsky, in two-piano recitals throughout the United States and abroad and who is also known as a composer and arranger of two-piano music, was accepted for Army service on Nov. 27. After a three weeks furlough, Mr. Babin will report to Fort Bliss, in Texas, on Dec. 18.

Bornschein Novelty Given Premiere

Baltimore Orchestra's Performance of Symphonic Poem Recorded

By OWI

BALTIMORE—The first performance of Franz Bornschein's Symphonic poem "The Earth Sings" was given by the Baltimore Symphony on Nov. 21 under the direction of Reginald Stewart at the Lyric Theatre. The work, which drew its inspiration from the Sherwood Gardens in Guilford, symbolizes the eternally recurring phenomenon of Spring and is a well-

made score, modern, colorful and rhythmic. It was recorded by OWI technicians for broadcast to troops throughout the world and the audience gave it a heart-warming ovation.

For the remainder of the program, Mr. Stewart presented the "Rienzi" Overture, Schubert's "Unfinished" Symphony, Mozart's "Eine Kleine Nachtmusik" and Enesco's Roumanian Rhapsody No. 1. Aside from the Bornschein work, the orchestra was at its best in the Rhapsody and in the Mozart Serenade, showing-off the fine qualities of the string section. The Schubert Symphony is always a favorite and Mr. Stewart's fine reading of it was greeted with enthusiasm. C. R.



Franz Bornschein (Right) Whose Symphonic Poem Was Given Its Premiere by Reginald Stewart (Left), with Macklin Marrow of the OWI Who Recorded the Work for Overseas Broadcast to the Armed Forces



PIERRE MONTEUX



LEOPOLD STOKOWSKI

San Franciscans Greet Monteux and Stokowski

SAN FRANCISCO—Full houses and a riot of enthusiasm marked the opening of the San Francisco Symphony's 32nd season, Nov. 19 and 20 in the War Memorial Opera House. For the opening program Pierre Monteux presented the Beethoven "Coriolanus" Overture and "Pastoral" Symphony, the Prokofieff "Romeo and Juliet" Suite No. 1 and Strauss's "Till Eulenspiegel". Good as the Beethoven was, it was the Prokofieff Suite that won the biggest ovation at both concerts.

Few changes were observed in the personnel. Ferenc Molnar succeeds the late Nathan Firestone as solo viola but does not assume the post until January. Louis Ford and Modesta Mortensen have returned to the violin section. Albert White is also back in the symphony viola section.

On Nov. 24th Monteux relinquished the symphony baton to guest conductor Leopold Stokowski who conducted the opening concert in the Art Commission series, financed by tax

funds. Stokowski played an all-Russian program to a sold-out house.

As usual, he seated the orchestra, this time placing the winds on his right and the strings on his left. The "Petrushka" Suite sounded exceedingly strange, perhaps because of this rearrangement. He also offered Shostakovich's Prelude in E Flat Minor, Tchaikovsky's "Solitude", Mussorgsky's "Witches' Sabbath" and "The Great Portal of Kiev" and Gliere's Epic Symphony "Ilya Murometz" which didn't seem to be worth the 50 minutes or the effort of preparing it.

Stokowski's new orchestration of "Witches' Sabbath" had all the realistic sound effects of a Hollywood production.

The concert was not so exciting as those Stokowski has given us on past visits, nor was the audience so excited as usual. But the program gave orchestra soloists a good work out and the men did a fine job.

M. M. F.

Ballet Russe Gives Novelties on Coast

"The Red Poppy" and "Ancient Russia" Well Liked But "Etude" a Failure

SAN FRANCISCO—The Monte Carlo Ballet Russe returned to the War Memorial Opera House Nov. 17 for a series of ten performances. The repertoire had undergone revision and expansion and the element of newness was a welcome one.

"Etude" was not a success on the opening night and although its second performance was considerably better, the ballet was dropped from the schedule and replaced by "Swan Lake" for the Thanksgiving matinee. "The Red Poppy" and "Ancient Russia" were more successful novelties and many other ballets from the regular repertoire were given. Outstanding dancers included Alexandra Danilova, Igor Youskevitch, Frederic Franklin, Nathalie Krassakova, James Starbuck and Dorothy Etheridge.

Occasionally the corps de ballet gave an acceptable pictorial presentation in classic ballet, but the ensemble work of the group never has been up to professional standards and

only in those ballets which permit individual freedom of movement does the group give a thoroughly satisfactory performance. Nevertheless capacity audiences were the rule, empty seats the exception with standees galore for most of the performances.

MARJORY M. FISHER

Kreisler, Horowitz Artist Series Stars

CINCINNATI—Two performances in the Artist Series were offered during the month, Fritz Kreisler on Nov. 11, and Vladimir Horowitz, on Nov. 17. Each program was played in Taft Auditorium to a capacity house with a big overflow seated on the stage.

The Kreisler concert was more of a technical display than we generally associate with Kreisler whose fort is the warmer, more soulful music. However, it was in his inimitable style and proved eminently satisfactory to all those who heard him. The program offered compositions by Tartini, Paganini, Chausson, Tchaikovsky and Fernandez. The accompaniments of Carl Lamson were in his customary quiet and competent style.

The finest piano playing heard in many a year was that of Mr. Horowitz in his incomparable concert. The exquisite manner in which the three Scarlatti Sonatas were played was breath-taking and the rest of the program including Chopin, Rachmaninoff and Prokofieff showed the pianist's easy acceptance of the diverse styles. Many encores were given.

V. A.

LOS ANGELES BACH FESTIVAL GIVEN

Janssen Group, Ballet Russe, Hancock Trio and Other Events Heard

LOS ANGELES.—The tenth annual Bach Festival was concluded Nov. 28 with the Mass in B Minor conducted by Arthur Leslie Jacobs in the First Congregational Church. Five preliminary chamber music programs were given on Sunday afternoons by the "Evenings on the Roof" group of musicians in the smaller Shatto Chapel of the Church.

The festival of three days included a program by Alice Ehlers, harpsichordist, Alexander Murray, violinist, Helen Mead Little and Ruth Hatfield, flutists, and Fern Sayre, soprano. Catherine Crozier of Rochester, New York, gave an organ recital Nov. 27 and displayed considerable talent. A young girls choir from Marlborough School led by Ruth Krehbiel Jacobs and a smaller group from the choir, called the Chancel Singers, also gave programs. The Festival was sponsored by the Church's Cathedral Choir.

Novelties Given

The Janssen Orchestra, conducted by Werner Janssen, opened its season Oct. 24 with a first performance of "Colas Brugnon" by Kabalevsky, Copland's "Quiet City", Dubensky's "Fugue" and the Hindemith E Flat Symphony which Janssen premiered in Berkeley in 1942 for the I. S. C. M. Mischa Elman played the Tchaikovsky violin concerto.

The second program in the Ebell Theater, Nov. 14, had Lotte Lehmann as soloist with the orchestra. The program listed an overture by Charles Jones of Mills College, "Uirapuru" by Villa Lobos and the Sibelius Symphony No. 1. The theater was crowded for both concerts which were received with enthusiasm.

The Ballet Russe de Monte Carlo directed by Sergei Dunham appeared for nine sold out performances beginning Nov. 26 in the Philharmonic Auditorium. Highlights were the Bach "Etude" and "Ancient Russia" by Nijinska. The Spanish "Cuckold's Fair" by Pilar Lopez did not fare so well in this community which is so accustomed to flamenco dancing of a different order. Danilova starred in almost every ballet again proving her right to the title premiere ballerina.

The Hancock Foundation has presented excellent concerts by the Trio composed of John Crown, pianist, Stephen Deak, cellist and Anton Maaskoff and the Hancock Ensemble conducted by Loren Powell in Hancock Hall.

The Mozart Orchestra founded by Anthony Collins played at Occidental College Oct. 31 with Ethel Bartlett and Rae Robertson as soloists and the performance was memorable.

Pomona College Choir conducted by Prof. Ralph Lyman gave an inspiring performance of "The Messiah" Nov. 28 in Bridges Hall, Claremont, with soloist Phyllis Moffet, soprano, taking the honors.

The Roth Quartet played for the Coleman Chamber Music Association in Pasadena Nov. 28 with E. Robert Schmitz assisting in the Shostakovich Quintet.

ISABEL MORSE JONES

Shirley Metz Married

Shirley Metz, associate publicity director of NCAC, was married on Dec. 4 in New York to Major Simon C. Frank of the Army Medical Corps. The couple plan a honeymoon trip to Florida during Major Frank's present leave.



ALFRED WALLENSTEIN

Wallenstein Makes Bow As Los Angeles Leader

LOS ANGELES.—The Southern California Symphony Association presented its new director, Alfred Wallenstein, with a changed Los Angeles Philharmonic orchestra Nov. 18-19. The audience response to the young American conductor was immediate and approving. There were 40 new players, 12 of them women, headed by a new concertmaster, David Frisina, who has been a member of the Philharmonic but a few years. The first violist and assistant conductor is Zoltan Kurthy, former member of the New York Philharmonic-Symphony.

Wallenstein achieved a virile, resonant tone from the strings and a promising unity from the entire orchestra with but three days rehearsing. The opening of the 25th season of this orchestra was marked by a capacity audience in the Philharmonic Auditorium.

The first program began with a Robert Russell Bennett transcription of the Bach Chorale, "Sleepers Awake". The work is largely skillful orchestration and the performance revealed the live tone quality of the new orchestra. Paul Creston's Symphony No. 1 was the novelty. It starts bombastically but soon announces its purpose in a weaving dissonance with crisp rhythms of interest. The Brahms Symphony No. 4 and the second Suite from Ravel's "Daphnis and Chloe" closed the program.

The Affiliated Teacher Organizations of the public schools sponsored a Philharmonic concert in Hollywood High School Auditorium Nov. 21 conducted by Wallenstein, with Lauri Kennedy, first cellist, playing the Saint Saens concerto. The symphony was the G Minor by Kalinnikoff.

ISABEL MORSE JONES

Library of Congress Exhibits Song Slides

WASHINGTON, D. C. — A micro-film exhibit of cartoon song slides, donated by leading cartoonists to the U. S. O., has been installed in the Library of Congress. The films will later be shown throughout the country. Each film depicts a famous cartoon with accompanying verse or verses. The following cartoonists are represented: Walt Disney, Garner Rea, O. Soglow, Neysa McMein, Marjorie Buell, Hendrik Van Loon, Helen Hokinson, James Thurber, Elizabeth Page, Paul Webb, Henrietta Sharon, Joe Shuster.

A. T. M.

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Critic Surveys Latin American Scene



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Above: The Teatro Colon at Buenos Aires. Right: The Havana Pro-Arte Auditorium



(Continued from page 5)

active man, who happens at the same time to be a gifted composer and the vice-mayor of Ciudad Trujillo. Mr. De Marchena spent several years in the United States and is largely responsible for the energetic support the Dominican government is now giving the local symphony orchestra and the construction of a new auditorium that will be the most elaborate in the Caribbean.

In Haiti musical life is still undeveloped. I happen to know, however, that President Lescot's government is studying the situation in order to replace with an official sponsorship the present lack of private action.

San Juan of Puerto Rico is a "must" stop-over for all the celebrities going to or coming from Latin America. The chief credit for the fine musical reputation enjoyed by the beautiful Caribbean-American city belongs to Dr. Waldemar Lee, leader of the music society. A member of one of the oldest Puerto Rican families, and a prominent attorney, he used much of his influence and time to build a real musical atmosphere in San Juan, and to secure visits from the great artists, as well as to promote opera seasons.

Social Leaders Pro-Arte Patrons

The Pro-Arte Musical Society, of Havana, deserves to be presented as a model organization of its kind. Headed by ladies of the most prominent Cuban social circles, the Pro-Arte has become the center both of social life and musical art. In its own auditorium built 15 years ago at a cost of \$300,000, the 2,300 members attend concerts given by leading artists. In the same auditorium the Pro-Symphonic Music Society offers an annual series of orchestral concerts with the Philharmonic play-

ing under Echaniz and various guest conductors. The Pro-Symphony Society has a membership in excess of 2,000 and last year its president contributed \$33,000 to balance the budget.

The Cuban Government also does its bit, though both associations live principally on their own incomes. Prices range from \$2 to \$3.50, which produces a not inconsiderable monthly figure that permits the board of directors to engage the very best artists and to run the societies in model fashion.

Contrasts Unfavorable to Buenos Aires

The majority of the musical associations of Buenos Aires offer a sharp contrast so far as the question of organization is concerned. They seem more occupied in serving personal ambitions than in providing help for the diffusion of music or for sponsoring local talent. A dozen of them are living under precarious conditions and without any definite purpose of existence. Nevertheless, they still refuse to combine in a manner which might permit them to attain properly the object they proclaim.

Of course, there are exceptions. Of these the Wagneriana Association is the most significant. Back of it are 32 years of well directed musical labors, whereby much has been done to encourage local artists and to introduce to Argentina unfamiliar works, especially those by modern composers. Yet even the Wagneriana is trying to carry out the idea (so widely propagated by the unorganized societies) that music must be "free." Its 800 members pay only 75 cents a month, a ridiculous figure as compared with the fees paid by members of the Havana societies, the more so if we consider that the population of the Cuban capital is only one-quarter that of Buenos Aires.

One of the most serious dangers engendered by the weakness of Argentinian musical societies is the helpless condition in which young native artists find themselves. It is well known that talent abounds in Argentina, yet for want of opportunities and of support not a few promising examples of it have been obliged to abandon their musical vocations. Naturally, concert managers cannot run the risk of engaging unknown youngsters or to furnish them scholarships which might improve their condition.

A few musical scholarships are granted annually by the government, but they have been the object of a fierce political struggle and many talented young people have become discouraged and strive to promote their careers through what they regard as more suitable channels. Obviously, if there were a strong and prosperous civic musical organization in Buenos Aires to care properly for the rising musical generation these young people could

grow up artistically without having to earn their living with other types of work.

Prior to World War II the majority of South American artists looked upon Europe as a musicians' Mecca. It was for some a question of nationality. Others recalled their youthful studies in European conservatories while not a few followed parental advice. Since 1939 the situation has drastically changed. No one questions the position of New York as a world capital of the fine arts. However, there has been some doubt among South America's European-minded musicians concerning the capacity of the United States to develop young talent and to afford artistic finish the way Europe did.

The big opportunity was furnished by the engagement in the opera houses at Buenos Aires, Rio de Janeiro and Santiago de Chile of American artists; also, by the visits of the NBC Orchestra and of many composers and performers, to say nothing of those phonograph records providing foretastes of living artists.

At present all the musical centers of Latin America are convinced of what the United States signifies in music and the bright future that exists for young people of talent who can study with the best teachers in the world.

It is still necessary to establish, as the Europeans did in the past, a practical basis of approach. There are needed more connections of the leading United States musical institutions with the musical centers of Latin America; more scholarships in music, more opportunities for Latin Americans to study in the United States at reduced rates, more information about music study in the United States. It is highly necessary that all such information should be made available in the columns of the newspapers and through local clubs and other music centers.

The strength of our musical link with the United States has been greatly improved in the past three years and now the most favorable atmosphere exists in which musical activity can grow.

Transportation Problems No Barrier to Beckett's Youth Concerts

BOSTON.—Despite the lack of buses in which audiences may be conveyed to Symphony Hall, the Youth Concerts under the direction of Wheeler Beckett will be carried this year. The first concert, Dec. 1, will have taken place before this issue of MUSICAL AMERICA goes to press. The program contained numbers by Weber, Schubert, Dvorak, Debussy, Chabrier and Tchaikovsky. The orchestra consists of 80-odd members of the Boston Symphony, and during the season of six concerts, there will be three soloists.

G. M. S.

Opera Guild Sends 300 Instruments to Hospitals

THE appeal to the public for musical instruments of all kinds to be sent to men of the Armed Forces, recently made by Edward Johnson and Lucrezia Bori, has had a wide response. More than 300 violins, guitars, mandolins, Clarinets and other instruments have already been collected and distributed by the Metropolitan Opera Guild's committee under the chairmanship of Mrs. George S. Amory, to military hospitals in New England, New York, New Jersey and Pennsylvania with the cooperation of the American Red Cross.

Two contributions, totaling \$2,600 have also been made by the New York Community Trust for opera tickets and musical instruments for the Armed Forces.

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Anticipated Prosperity Becomes a Current Reality

IT is a matter of much satisfaction to us that our prediction last May concerning the coming prosperous condition of the country, musically, is now bountifully being realized and that the concert managers and sponsors who also saw the portents and were enterprising enough to act upon them are now proving themselves amply justified.

The Metropolitan Opera has set out upon what promises to be, from a box office point of view, one of its most successful seasons. The first day's single seat sale was the biggest in 15 years, and an official of the house is said to have observed that the public evidently has found out that the Metropolitan now is "the best buy on Broadway."

The New York Philharmonic-Symphony also is feeling the impact. Its concerts are selling out almost regularly for the first time since the days of Arturo Toscanini and as many as 500 last-minute ticket seekers have been turned away at a single performance. And there is the remarkable experience of the newly reorganized Detroit Symphony which sold out a 5,000-seat auditorium 84 per cent on season subscriptions.

BUT there is no need to cite chapter and verse for the innumerable instances over the country where the same high tide of musical interest currently is running and, in some cases, demanding more in the way of musical activity than the sponsors were prepared to supply. Our own news columns, in this and preceding issues since the beginning of the 1943-44 season, carry abundant evidence of the new musical prosperity.

From large communities and small, from cities humming with war industry as well as those pursuing their customary, placid way, and from every section of the country come dispatches bedizened with such phrases as "sold out houses"; "capacity throng"; "fully

subscribed series"; "big advance sale", etc., all of which are magic words of the greatest significance to those whose deepest interest is the propagation of music in America and its ever wider dissemination among all classes of our people.

In calling the turn on this new era of musical productivity, we looked not only at the immediate and obvious fact of greater earnings and fewer channels for spending among a large section of the public. We looked also to tomorrow, and the day after tomorrow, when the real dividends of today's greater musical investments will fall due.

New and younger audiences among different strata of our society are in formation. They are building the broader base upon which our post-war musical structure will be erected. They are prospective citizens of a new artistic democracy. If music wins their friendship today, it will receive their undying loyalty tomorrow.

All of which leads to an important footnote on

Our South American Neighbors

Elsewhere in this issue, a distinguished South American music journalist points out the heavy dependence of our sister nations to the South, including his own Argentina, upon the musical leadership of the United States—greatly accentuated by the war and the flight of free culture from continental Europe. Here again, we have a bounden duty to make the most of unprecedented opportunities.

Social Security For the Self-Employed

A MATTER of intimate concern to every self-employed person in the musical field is the Wagner-Murray-Dingell Bill, introduced in Congress last June, which would extend social security benefits to several groups of the population not covered in past legislation, including people who are their own employers. This bill, which has not yet been acted upon, would affect music teachers, instrumentalists, singers, composers, writers on musical subjects and all others, including instrument makers and repairmen, who are engaged in private musical practice.

The value of such legislation undoubtedly will be recognized and approved universally by the profession. There long has been need of some form of old-age benefit for musicians whose earning capacity inevitably diminishes or ceases entirely in later life. In its present form, however, the proposed law contains certain objectionable features, three of which are pointed out in a report thereon prepared recently by the National Music Council.

It is proposed to tax the self-employed 7% of their income up to \$3,000, a rate higher than that contemplated for any of the other groups which would be assessed 6% or 3¼%. Yet no temporary disability or illness benefits are allowed, although they are allowed for the other categories. Also, contributions are to be based on arbitrarily established "market value" of services rendered. Obviously, since the quality, and therefore the value, of the services of different individuals vary, it is impossible to place any over-all "market value" on musical services as a whole. And there is no allowance for operating costs which certainly should be deducted before any tax is assessed.

There may be other shortcomings in this measure as it was originally drawn which should, and undoubtedly will, be rectified before its passage. The important thing is that legislation is on its way that will correct an irrational situation in which musicians, and a large number of other professional and business people engaged in enterprises of their own, are denied the protection of old-age security legislation regardless of their financial condition.

Personalities



"Something for the Boys" Was Helen Jepson's Birthday Party at the Stage Door Canteen. Assisting the Soprano in the Big Blowout Are Pvt. William V. Jaynes (Left) and Sgt. Saul Reiter

Rose Bampton and Helen Jepson have celebrated their mutual birthday, Nov. 28, together for several years. This year they managed to meet during the day, but Miss Jepson presided over her cake at the Stage Door Canteen in the evening, and Miss Bampton was hostess with her husband, Wilfred Pelletier, at a party after the first Metropolitan Opera Auditions of the Air.

His Boris and Ochs and Gurnemanz didn't seem so stentorian as to deserve what the Washington "Post" called Alexander Kipnis in its radio listings recently: "Metropolitan Opera brasso". Or has the bass-baritone been doubling in you-know-what with lessons from Louis Armstrong? . . . Antoine of Saks Fifth Avenue has designed a new coiffure with a "classic center part", inspired by Argentinita, the dancer.

Fast work on Albert Spalding's part when he was rushed with police escort from Carnegie Hall after an appearance with the New York Philharmonic-Symphony to the Coca-Cola broadcast at 4:30 p. m. . . . And intensive work when he played two-and-a-half hours, 25 minutes each to a ward, in the Percy Jones General Hospital in Battle Creek, Mich., in the afternoon before an evening concert.

Although Ezio Pinza could claim the Metropolitan star's No. 1 dressing room just off the stage for the opening night "Boris", he superstitiously climbed three flights of steps six times to the same dingy room he occupied the night of his debut 17 years ago—also an opening night in "La Vestale" (this was his eighth opening night participation, by the way). So fond is he of his first surroundings that he has never allowed the management to repair the broken mirror in the old dressing room, which two men of the chorus still share with him.

Just recently Jennie Tourel received a worn, much stamped letter from Russia addressed to her in care of the Metropolitan Opera. It was from a long lost relative who had read of her performance in Prokofieff's "Alexander Nevsky" with Stokowski and the NBC Symphony last March. Could be called the long arm of relativity. . . . Not wishing to take up diner space which might be used by service men, Jeanette MacDonald and Jascha Heifetz both take a "box lunch" on trains—the violinist's in a real old tin lunch pail.

A new American citizen is Bruna Castagna . . . the contralto just received her final papers. . . . Pinza expecting his any minute. . . . Both Rupert and Werner Trapp absent from the Family Singing this year—serving their adopted country in the Infantry Ski Troops. . . . A V Mail letter from Captain Beryl Rubinstein, Special Service Officer, wishes us a Merry Christmas. The same to the Captain, if he sees this.

Terms Announced For Juilliard Contest

The Juilliard School of Music announces its annual competition for the publication of orchestral compositions by American composers. Through these competitions the Juilliard School selects each year one or more orchestral works and pays for the publication. The composer receives all royalties and fees accruing from the composition and controls the copyright.

The terms of the competition are: Compositions must be by native or naturalized American citizens. (First papers are not sufficient.)

Only such compositions as are suitable for performance by a major symphony orchestra will be considered, and only compositions of which the composer owns or can control the copyright should be submitted.

Compositions which have been previously performed should be accompanied by a brief statement as to places and date of performances.

A composition which was submitted last year may not be entered again this year.

Only one composition may be submitted in any year by a composer.

Compositions should be sent to Oscar Wagner, Dean, Juilliard Graduate School, 130 Claremont Avenue, New York, before March 1, 1944. Manuscripts sent by mail or express should be insured and composer's name and address should be securely attached. Manuscripts not selected for publication will be returned to the sender before June 15.

The use of a nom-de-plume is not necessary unless the composer prefers it. In such a case the real name should be placed in a sealed envelope with the composer's pen name on the outside.

Should a suitable composition be found through the competition, it will be published in 1944.

Course in Music Appreciation Taught at Naval Hospital

Of all the courses being offered to disabled seamen at the U. S. Naval Hospital in San Diego, ranging from Dutch to advanced medicine, the one in music appreciation has the largest attendance, according to Max Walmer, former pianist for the Nine O'clock Opera Company, who is conducting the class. The classes are a part of a voluntary education program and are the first of their kind at a Naval Hospital. The course includes a study of the schools of composition and an analysis of the best-known operas and orchestral works. Credits earned in the classes may be used to complete high school credits or applied on college degrees.

For Christmas

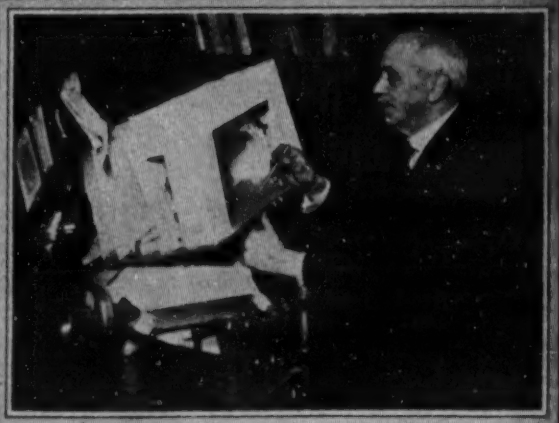
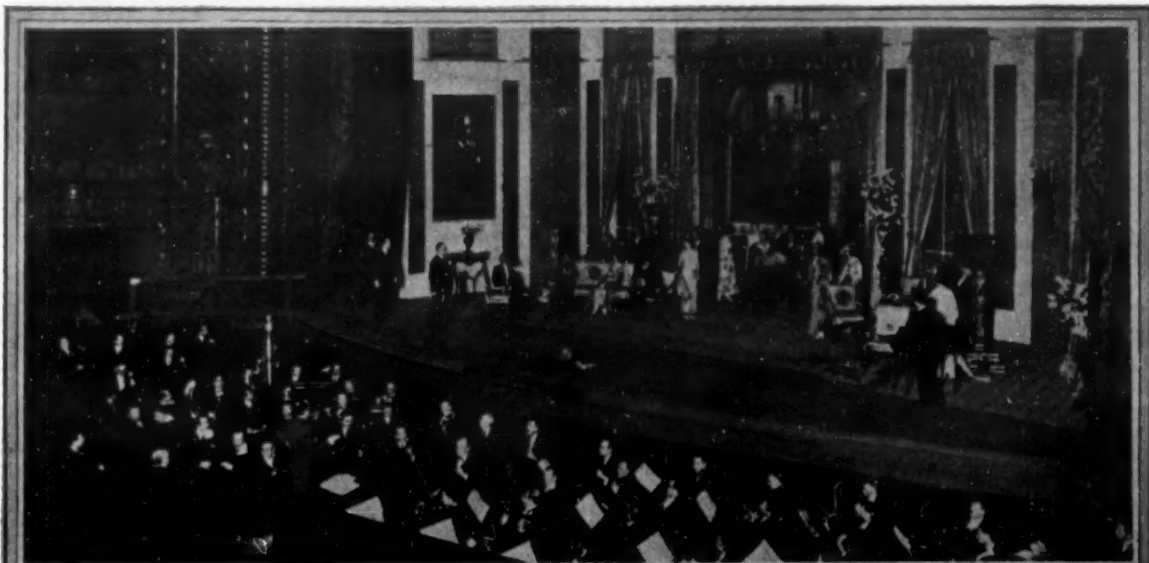
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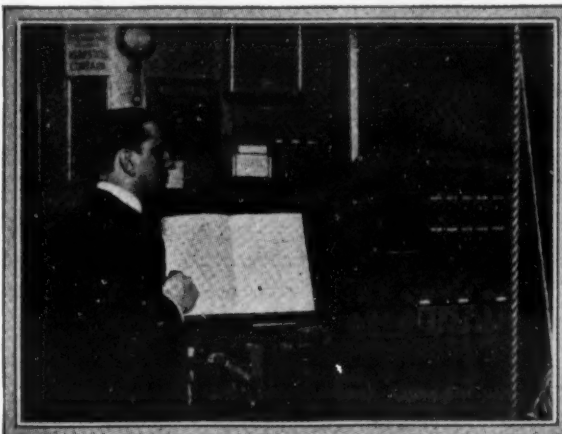
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What They Read Twenty Years Ago

MUSICAL AMERICA for December, 1923



Above: A Full Stage Rehearsal of Giordano's "Fedora," Act II, Showing at Left, Giuseppe Bamboschek, Carlo Edwards and Wilhelm von Wymetal; in Center, Maria Jeritza, Giovanni Martinelli and Antonio Scotti; at Right, Armando Agnini. Gennaro Papi is the Conductor. Below, Left: General Manager Giulio Gatti-Casazza. Right: Edward Siedle, Technical Director



Left: Carlo Edwards Controlling the Technical Effects. Right: Mr. Bamboschek Giving Rehearsal Schedules to Jules Judels
OPERA IN THE MAKING AT THE METROPOLITAN

Still with Us

Olin Downes, music editor of the *Boston Post*, has resigned his position to join the music department of the *New York Times*.

1923

Not a Bad Idea

When Selma Kurz, the Austrian soprano, was singing an aria in *Queens Hall*, London, with Sir Thomas Beecham conducting, singer and orchestra were at variance. Sir Thomas rapped on the desk and proceedings were halted. "There seems to be a certain mis-

understanding about this song," he said, "I shall begin over again!"

1923

Now Then, Lilli!

Lilli Lehmann refuses to take pupils who are in love as she says that the life of an artist should claim her entire attention.

1923

Week at the Metropolitan

Both "Faust" and "Mefistofele" with Chaliapin as the Devil in both instances; "Parsifal" with Laubenthal and Matzenauer; "Madama

Butterfly" with Rethberg singing her first Cio-Cio San; "Thais" with Jeritza and Danise; "Rigoletto" with De Luca, Miguel Fleta and Queena Mario; "Roméo et Juliette" with Lucrezia Bori and Gigli.

1923

Heard in Recital

Recitals were given in New York by Frieda Hempel, John McCormack, Roland Hayes, Rachmaninoff, Paul Draper, Sr., with his sister, Ruth Draper; and Bronislaw Huberman.

Date Book 1943 1944

En Route with the Artists

ROBERT CASADESUS played with four orchestras during November in Detroit, St. Louis (with Gaby Casadesus), Minneapolis and Pittsburgh. On Dec. 5 he appeared in Newark on the Griffith Foundation Course and next day played on the Telephone Hour broadcast. After Christmas in Princeton he has three Philharmonic-Symphony appearances at Carnegie Hall—on Dec. 30 and 31 in the Sant-Saëns Concerto No. 4, and Jan. 2 in the Beethoven "Emperor".

SERGEANT EUGENE LIST is spending the month of December attending the special Service School at Lexington, Virginia, at Washington and Lee University.

During December ZINO FRANCES-CATTI plays with the Chicago Symphony, also in Dallas and El Paso, Texas; Phoenix, Arizona; and Hattiesburg, Miss. Later dates are: Jan. 7 with the Minneapolis Symphony, Jan. 10 at Iowa State Teachers College in Cedar Falls, the 13th and the 15th on the Eaton Series in Toronto, and on the 20th in Williamsport. Then six times with the Philadelphia Orchestra; on Jan. 24, in Philadelphia, the 25th in New York, the 28th and 29th in Philadelphia, Feb. 1 in Washington and next day in Baltimore. On Feb. 8 he will be heard in Cuba under the auspices of the Sociedad Pro Arte Musicales. Concerts in Tallahassee, Cincinnati, Indianapolis, Iowa City, Beaumont and College Station, Texas, Chattanooga, York, and Norwich fol-

low before his Carnegie Hall recital on March 21.

Orchestra appearances for: CLAUDIO ARRAU, playing Brahms D Minor with Minneapolis on Dec. 10, soloist with National Symphony on Jan. 9. . . . ALEXANDER BRAILOWSKY with the Cincinnati Symphony on Dec. 31 and Jan. 1, in Rachmaninoff's Second Concerto, also with the New York Philharmonic on Jan. 13, 14 and 16. ANIA DORFMANN with the Kansas City Philharmonic on Dec. 12. . . . OSCAR LEVANT with the Philadelphia Dec. 13, 17 and 18 in Philadelphia and in New York on Dec. 14, also with National Symphony Dec. 28 and Baltimore Symphony Dec. 29. . . . LUBOSHUTZ and NEMENOFF with the Pittsburgh Symphony on Dec. 17 and 19. . . . EZIO PINZA with Cincinnati, Jan. 7 and 8, also with the Telephone Hour Dec. 27.

MARJORIE LAWRENCE's engagements will come close to 90 this year, what with 62 concerts, radio and Metropolitan Opera appearances . . . a dramatic comeback for the Australian soprano. . . . JOSEPHINE ANTOINE will almost touch the century mark—not in years but in engagements—50 on the air in the Carnation Milk program from Chicago, 30 concerts and Metropolitan repertoire.

A film test occupied JOHN BROWNLEE recently, and the baritone has just returned to New York. Before rejoining the Metropolitan he'll be soloist with the Rochester Philharmonic and do a broadcast in Rochester.

Under the auspices of the Pan-American Society, MARISA REGULES will make her Boston debut on Jan. 13 in Jordan Hall. Tours through New York, Pennsylvania, South Carolina and Quebec Province were on the Argentine pianist's book recently and later she plays on the Eastern Seaboard and in Canada, in New England and the Middle West.

All-Russian program with Karl Krueger and the Detroit Symphony on Dec. 9, a new work by Gretchaninoff in memory of Mme. Koussevitzky with the Boston Symphony at the end of December—the singer, MARIA KURENKO. . . . Concerts in Mexico and with the Mexican Philharmonic for GEORGE CHAVCHAVADZE, Russian pianist, in December.

The HELEN JEPSON Fan Club on hand when the soprano begins a nation-wide tour in Jersey City with the Symphony, J. Randolph Jones, conducting. . . . Before rejoining the Metropolitan, MAXINE STELLMAN toured with the Wagner Opera Company, singing Marguerite in "Faust" in many cities of the East and South. . . . Just finishing a Southern tour, ARTHUR LE BLANC returned to Canada for violin recitals, then many appearances in New York, Pennsylvania and the East.

Before rejoining the Metropolitan for her 11th season, DORIS DOE sang two Civic Concert dates, in Meadville, Pa. and Salem, Mass. She was soloist with the U. S. Navy Band at Great Lakes Training Station, and after her program sang an impromptu duet with John Carter, formerly of the Metropolitan, who is stationed there.

It will be NCAC night to a large extent at the opera on Dec. 10 when "The Tales of Hoffmann" is revived, with Patricia Munsel, Lily Djanel, Jarmila Novotna, Hertha Glaz, Mack Harrell, Ezio Pinza, Martial Singher

in his debut, Gerhard Pechner and Nicola Moscona.

Louisville Philharmonic Gives Opening Concerts

LOUISVILLE—Looming large in the events of the season is the decision of the Louisville Philharmonic Society to present with the orchestra a number of outstanding soloists, and to hold the concerts on two successive nights. The first concert of the Louisville Philharmonic Society was on Oct. 12 and 13, with Gladys Swarthout soloist. The program opened under the direction of Robert S. Whitney, with the Overture of "Der Freischütz", followed by Beethoven's Second Symphony. The balance of the orchestral program included pieces by Mahler and Gliere. Miss Swarthout included in her offerings many arias and songs.



Robert S. Whitney

The second concert of the Philharmonic Society presented Nathan Milstein as soloist, playing the Mendelssohn Concerto in E Minor. Of great interest in this program was the presentation of two Chorale Preludes of Bach, "I Call to Thee Lord", and "Come Redeemer of Our People", both in orchestral settings by Robert S. Whitney, permanent conductor of the Louisville Philharmonic. They showed a deep awareness of the harmonic beauties of the original compositions for organ, and a masterful use of the deeper and richer sonorities of the orchestra. The orchestral program also included works by Glinka and Schubert. The soloist, responding to an ovation, played several encores.

H. W. HAUSCHILD

Spalding Is Soloist With Houston Forces

HOUSTON—A capacity audience greeted Albert Spalding, playing the Beethoven Concerto with the Houston Symphony, Nov. 8. For the second subscription concert of the month, Conductor Ernst Hoffman offered Beethoven's "Eroica" and Walter Piston's Concertino for piano and chamber orchestra with Virginia Jean as soloist. During the month the orchestra played two concerts in Monterrey, Mexico, giving programs for the men at Moore Field and the Laredo Army Gunnery School en route.

Patricia Travers, violinist, opened the season for the Tuesday Musical Club, Nov. 2. The technical facility and rare musicianship of this young artist were notable.

The Houston Society for Contemporary Music presented two programs in November. Of especial interest were the three Preludes for Piano by Kent Kennan, a former member of the Fine Arts Faculty of the University of Texas, and the Quintet for two violins, viola, cello and piano by Ernest Bloch.

The Civic Community Concert Association, with the largest membership since its organization five years ago, opened its series brilliantly on Nov. 11 with Ezio Pinza as the artist. Gibner King at the piano for Mr. Pinza added much to the beauty of the concert.

On Nov. 15, E. Power Biggs played an organ recital at Christ Church Episcopal.

The first weeks of December brought Jeanette MacDonald and the Ballet Russe de Monte Carlo in four performances.

H. P. G.

ST. LOUIS HAS PINZA RECITAL

Dett Oratorio Given—Romberg Appears—Morini in Recital

ST. LOUIS—The opening concert of the Civic Music League series Nov. 16, was a song recital by Ezio Pinza. He was in rare form and his program afforded every opportunity to demonstrate his consummated art. He was ably assisted at the piano by Gibner King.

A superlative performance of Dr. R. Nathaniel Dett's "The Ordering of Moses" was given at the Kiel Opera House Nov. 26 by a mixed chorus of Negro voices, under the direction of C. Spencer Tocus and accompanied by an orchestra of symphony men. The dramatic intensity of this fine work was skillfully expressed. The solo parts were capably handled by Helen Phillips, James E. Tanner, Sgt. Henry L. Grant, Eva Bolar and Aubrey Pankey. The first part of the program was devoted to a group of spirituals by the Oratorio Chorus and two groups of solos by Aubrey Pankey, baritone.

A Popular Program

Sigmund Romberg and his travelling company of artists and orchestra appeared at the Kiel Opera House on Nov. 26. Mr. Romberg acted as conductor and accompanist, assisted by Martha Errole, soprano; Eric Mattson, tenor and Mary Becker, violinist. Outside of several orchestral works, the program was popular in character.

A recital by Erica Morini was the first musical offering on the Principal Concert and Lecture Course Nov. 19. Her concert corroborated the previous verdict of her fine artistry. Her two major offerings were the Vivaldi-Respighi Sonata in D, Glazounoff's Concerto in A minor.

The Fisk University Jubilee Singers recently appeared here in two choral concerts.

H.W.C.

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BALDWIN - WALLACE GIVES FESTIVAL

Fourth Mid-Year Event Devoted to Works of Schubert

BEREA, Ohio—The Baldwin-Wallace Conservatory of Music, Dr. Albert Riemenschneider director, held its fourth annual mid-year festival on Nov. 27 and 28, in the Kulas Musical

Arts Building. This year the programs were dedicated to the works of Franz Schubert. Despite wartime conditions, the event was again a very gratifying success. Lillian Baldwin, of the Cleveland public schools, acted as commentator at all concerts, dealing with both the music and the personal background. She contributed a great deal to the audience's appreciation.

The festival was well planned so as to be representative of the composer from early youth to his last years, and covered nearly every phase of his creative activity. The opening concert was devoted to chamber music and to the art song. George Poinar, head of the violin department of the conservatory, as first violin, led the performance of the B Flat Quartet and the "Forellen" Quintet. The other players included Marie Snyder, Margaret Rose, Joan Morlan, Lucile Harley, Carol Pitt and Blair Cosman. "Forellen" Quintet was especially well done. Leonard Treash, head of the voice department, sang "Der Wanderer" and four excerpts from the "Winterreise" and "Schwanengesang" cycles, preceding each with a brief and informal explanation of its content. Mr. Treash particularly excelled in "Aufenthalt" and "Der Doppelgänger". The accompaniments were played by Mr. Ruby Chevalier Carroll.

The Saturday evening concert opened with another example of Schubert's very early work, the series of five minuets and six trios for string orchestra which he wrote at the age of sixteen. Mr. Poinar again conducted. This was followed by a group of piano numbers played by Carl G. Schluer, head of the piano department, including two of the "Moments Musicaux" and the Impromptu No. 2 in E Flat. The performance of the Sonata in G Minor by Mr. Poinar, violin; and Blair Cosman, piano, was equally skilful. Two choral works, "The Lord is my Shepherd" and "God in Nature", both for female voices, supplied still more variety at this concert. They were sung by the Baldwin-Wallace Women's Choir under the direction of Cecil W. Munk. Sophia Soeffker accompanied at the piano. Finally, the Baldwin-Wallace Symphony under Mr. Poinar gave a splendid performance of the Fifth Symphony.

Cantata Outstanding

An outstanding feature of the final concert, held Sunday afternoon, was the cantata "Miriam's Song of Triumph" for solo, chorus and piano, conducted by Mr. Munk. Mrs. Leonard Treash, soprano, deserves praise for her clarity and vigor in the solo part. The choral part was sung by the Baldwin-Wallace Bach Chorus, which showed most careful training and was surprisingly well balanced considering the effects of war upon male groups generally. The piano accompanists were Lucile Harley and Lois Sebrell. Two orchestral works constituted the rest of the program. The first of these was the popular overture commonly referred to as the "Rosamunde", but which was actually written as a part of Schubert's incidental music for the unsuccessful melodrama, "Die Zauberharfe". The closing work was the Symphony No.

4 in C Minor. Again the performance was highly satisfactory for an orchestra composed largely of students. Both of these numbers were conducted by Mr. Poinar, whose effective leadership was responsible for much of the success of the festival.

JAY W. BESWICK

ST. LOUIS FORCES CONTINUE SERIES

Several Novelties Are Heard on Programs—Casadesus, Kapell Are Soloists

ST. LOUIS—The second pair of concerts was given on Nov. 13 and 14, when Vladimir Golschmann opened a program with two movements from Fauré's "Pelléas et Mélisande" Suite, followed by Strauss's "Don Juan", and Franck's Symphonic Variations, the solo piano part of which was magnificently played by Robert Casadesus.

The soloist was then honored by a first local performance of his orchestral Suite No. 3 in eight movements. This bright, well designed music pleased extremely. And the concluding number, Mozart's Concerto for two pianos and orchestra in E Flat played by Mr. Casadesus and his wife was full of appeal.

For the third pair of concerts, Nov. 20 and 21, Mr. Golschmann showed that the orchestra with its new personnel is becoming more flexible and balanced. Alexander Tansman's orchestration of a Bach Toccata opened the program, and was followed by Bela Bartok's "Mikrokosmos" Suite. Mr. Golschmann then gave a most sensitive and intelligent reading of Schönberg's "Verklärte Nacht".

The final half was devoted to the Tchaikovsky's Fifth.

On Nov. 27 and 28, Mr. Golschmann arranged a Soviet-American Friendship program for the fourth pair of concerts. The program opened with a first hearing of David Van Vactor's "Overture for a Comedy", a sprightly number of original character. Following this was Prokofiev's "Classical" Symphony, showing off the qualities of the string section, and the Polka and Dance "The Golden Age" by Shostakovich. Another first local performance was Morton Gould's "Spirituels" to which Mr. Golschmann gave a moving and emotional interpretation. The soloist was William Kapell, who concluded the program with a brilliant performance of the Khachaturian Concerto.

HERBERT W. COST

Curtis Quartet Plays at Bowdoin

BRUNSWICK, ME.—The Brunswick Chamber Music Society of Bowdoin College presented a series of three recitals by the Curtis String Quartet, with Anton Torelli, bass, on Nov. 17, 19 and 21, in the College's Memorial Hall. The first program listed works by Boccherini, Beethoven, and Dvorak; the second, Haydn, and arrangements by Jaffe of works by Gershwin, Musorgsky, Ravel and Shostakovich; and the third by Bach-Jaffe, Shostakovich, and Schubert.

There will be a change of dates for

the final two concerts in March and April. The first program will consist of chamber music for English horn, oboe, violin and piano, played by Louis Speyer and Norbert Lauga of the Boston Symphony and Frederic Tillotson. The second concert will be by Bernard Zighera, Norbert Lauga, and Frederic Tillotson. The "Messiah" will be sung at Christmas by the Brunswick Choral Society.

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Baritone Travels Almost 1,500 Miles for 10 Minutes of Song on Radio Program Weekly—Has Farm in New Jersey But Seldom Sees It—Many Re-engagements

COMMUTING on a large scale is an old story to Thomas L. Thomas, so old a story that his suitcase and brief case practically constitute his home and he has to keep two extra wardrobes out of town. Back and forth from Detroit to New York the baritone shuttles, traveling almost 1,500 miles for about ten minutes of song on the Tuesday Stroh program in Detroit, then to New York for the Sunday evening spot on Manhattan Merry-Go-Round. Add to that an appearance with the Chicago Theater of the Air whenever he has a free Saturday and you have a schedule that seems full enough without the 35 concert dates which are his November and December portion.

Every week of the year—52, count 'em—Mr. Thomas has been doing this marathon for four years come April. The extra dress suits and shirts, needless to say, repose in Detroit and Chicago lockers in respective theaters. Hardly a home, therefore, is his New York studio. As for what he'd like to call his real home—

"They tell me I have a farm in New Jersey," he says wistfully. "I haven't seen much of it." Bought for the singer by his personal representative, Vladimir Domansky, only a short time ago, the farm near Clinton has been transformed from something that "looked like 'Tobacco Road'" into a model victory farm. Mr. Thomas and Mr. Domansky are almost as proud of the 225 tons of tomatoes they shipped to Campbell's Soup this year as they are of the singer's expanding concert calendar.

Having just returned from a tour

which included Quebec and surrounding territory, Mr. Thomas embarked almost immediately for those November and December dates, which include a swing through British Columbia and a return engagement in Winnipeg in Fred Gee's Celebrity series.

January will be a relatively quiet month, with perhaps a chance to slip

Thomas L. Thomas and Vladimir Domansky on the New Jersey Farm Which Has Become Almost a Mythical Place to the Baritone. He Took Time, However, Out of the Busy Schedule Chronicled Herewith, to Get This Picture Specially to Accompany This Article



Arthur Alexander

in some dates for the U.S.O., because there are only seven broadcasts and three concerts. Maybe a chance

to visit the farm, too. But February will find Mr. Thomas in Texas, and March is still another round of railroad travel and "double dating". He's already been in Wisconsin and Illinois and New York and right now is singing reengagements in Ohio.

Being a "repeater" is no novelty for the young man, who, born in South Wales, has the Welsh love of music "in the marrow of his bones" and has carried on the Welsh tradition of concert and oratorio singing. Canada seems to have a special affinity for

Opera Artists Gain Favor in California

SAN FRANCISCO—The Opera Association Concert series opened Nov. 14 with a program of operatic numbers by the Metropolitan Opera Quartet. The occasion was a gala home-coming for the soprano, Josephine Tuminia, and she rightly won an ovation for her excellent singing. Helen Olheim, making her first appearance in this city, created a distinctly favorable impression. Nino Martini and Igor Gorin too won the favor of auditors. Each singer offered a solo, and combined with others for duos, quartets and even a sextet ("Lucia").

A distinguished song program was given by Lawrence Strauss with Elizabeth Alexander at the piano in mid-November at the home of Mrs. Marcus Koshland. John Jacob Niles's arrangement of "Jesus, Jesus, Rest Your Head", Roussel's "Coeur en Périel", Katherine Davies's "Nancy Hanks", Grosz's "Telefonische Bestellung", Virgil Thomson's "Pigeons on the Grass, Alas" and Gardner Read's "Pierrot" were among the interesting unfamiliar numbers listed. Groups of Lieder and French songs were also selected with discrimination and projected with fine musical understanding.

M. M. F.

St. Louis Philharmonic Opens

ST. LOUIS.—The St. Louis Philharmonic Orchestra opened its eighty-fourth season on Nov. 11, appearing for the first time in the Opera House of the Kiel Auditorium. The first conductor was the (Czechoslovak) Herbert Weiskopf. The orchestra achieved a good balance of tone in the "Freischütz" overture. Bizet's Symphony No. 1 and Smetana's "Moldau" were the remaining orchestral works given. Josephine Pipkin Gottschalk made a very favorable impression in a Liszt Concerto.

H. W. C.

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him. Almost a dozen performances in Toronto alone in the past three seasons is something of a record—the only artist to repeat in those years in the annual War Loan Drive broadcast, concerts at Eaton Auditorium, symphony engagements and Russian War Relief rallies among his dates.

He is especially touched by the receptions he has had at Manning Pool Air Depot, where tens of thousands of flyers train, and 10,000 at each sitting have heard him sing. The boys have sent him many mementoes of these visits—beautiful leather cases, a wallet, a cigaret case and a gold medal which he wears as a watch fob.

But perhaps the most interesting case of repeating was Wellsboro, Pa., a town of 2,500 which had never had a concert until Mr. Thomas went there. The high school auditorium was sold out for that first event, and they clamored for more. Six weeks after the baritone went back. That time the audience appeared in full dress as an honor to the occasion, and rose as a body to greet the singer. Ten weeks after that he returned for a third concert. They'd probably elect him mayor of Wellsboro if he chose to run.

F. Q. E.

Mozart Chamber Orchestra Giving Concert Series

A series of Sunday night concerts is being given by the Mozart Chamber Orchestra, Robert Scholz conductor, at The Playhouse, 466 Grand Street. The concert began on Dec. 5. Other dates are March 5 and April 23. The orchestra, composed of faculty members and advanced students of the Music School of the Henry Street Settlement, Grace Spofford director, offers chiefly string music.

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MUSICAL AMERICA

ORMANDY OFFERS VARIED PROGRAMS

Serkin, Travers and Istomin Soloists at Orchestral Events

PHILADELPHIA. — Bach's Brandenburg Concerto No. 6 for violas, cellos and basses, introduced the program for the Philadelphia Orchestra's concerts of Nov. 19 and 20, Eugene Ormandy conducting. The reading was soundly carried out, as the conductor wisely used an ensemble numerically appropriate to the scheme and character of the music.

Tchaikovsky's Violin Concerto in D followed and had a thoroughly rewarding performance. Patricia Travers earned loud and prolonged applause for her performance of the solo part for her playing had assurance and stamina, dexterity and tone. Fine collaboration was received from Mr. Ormandy and the orchestra.

The final offering, Shostakovich's Symphony No. 6, dedicated to Soviet-American friendship, was vital and communicative and a triumph for leader and orchestra.

The Bach and Shostakovich numbers were repeated on Nov. 22 at the third concert in the Monday evening series with Beethoven's Piano Concerto No. 1, in C. As a masterly interpreter of the keyboard passages Rudolf Serkin was received with enthusiasm.

At the concerts of Nov. 26 and 27 Mr. Serkin scored additional honors as soloist in Beethoven's Concerto No. 5.

Bernard Herrmann's Suite "The Devil and Daniel Webster" was a novelty here and attracted attention and an appreciative reception. The rest of the program included Richard Strauss's "Don Juan"; Gluck's "Iphigenie en Aulide" Overture and Albeniz's "Navarra", in Arbos's transcription.

Youth Concert

On Nov. 17 Mr. Ormandy was conductor and commentator for the second concert in the Youth series. Eugene Istomin, young pianist from the Curtis Institute of Music where he is a student with Rudolf Serkin and Mieczyslaw Horowitz, appeared as soloist in Chopin's Concerto No. 2, in F minor, and gave a convincing account of exceptional technical powers.

The remaining bill listed Milhaud's "Suite Provençale"; Bennett's setting of music from Gershwin's "Porgy and Bess" and Tchaikovsky's "Capriccio Italien". For the community sing there was "Anchors Aweigh" with a U. S. Navy color guard.

More plans regarding the concert

Philadelphia

By WILLIAM E. SMITH

series for the benefit of the Philadelphia Orchestra Pension Foundation were announced recently. Lily Pons and Andre Kostelanetz will appear with the Orchestra on Jan. 11, and the Budapest String Quartet is scheduled for a recital on Feb. 23. The initial concert in this group of events will present the Orchestra in a Brahms program on Dec. 22 with Eugene Ormandy conducting and Nathan Milstein and Gregor Piatigorsky as soloists.

Native Music Given in Club Auditorium

Association for American Composers Offers Chamber Works, Sonatas, Songs

PHILADELPHIA. — A 1943-44 series was launched by the Philadelphia Chapter of the National Association for American Composers and Conductors at the Cosmopolitan Club auditorium on Nov. 15, with an interesting program capably treated. Notable was Samuel Barber's Sonata for cello and piano, excellently played by Antoinette Franzosa and Vincent Persichetti. The latter was represented by his trio for violin, cello and piano. Edward MacDowell's "Sonata Tragica" had Myra Reed as a synthetic interpreter and songs by Barber and Charles Griffes were expressively sung by Mary Jane Manegold, soprano, with Vernon Hammond of

the piano. A "Pastoral Ode", an interesting piece by Mabel Daniels was played by Yolanda Picucci, flute; Mr. Erle and Ralph Schaeffer, violins; Leonard Frantz, viola; Miss Franzosa, cello, and Jesse Taynton, double bass.

On the same evening the Choral Society of Philadelphia at Drexel Auditorium opened its 47th season with Gounod's "Redemption", Dr. Henry Gordon Thunder conducting. Under auspices of the Junto, Janet Putnam, harpist, played expertly pieces by Salzedo, Ravel and others.

Dorothea and Vincent Persichetti as duo-pianists played before the Matinee Musical Club at the Bellevue-Stratford on Nov. 16, offering music that ranged from Bach and Mozart to Hindemith and other contemporaries. Carolyn Thomas, soprano, and Katharine Welsh, contralto, and the club's vocal ensemble, led by Nicholas Douthy, also took part in the concert. The day also brought an organ recital by C. Robert Ege. His major offering was the Introduction, Passacaglia and Fugue by the Canadian composer, Healey Willan.

In commemoration of the Czechoslovak National Holiday, Gertrude Nettl featured Czech music at her piano recital at the Settlement Music School on Nov. 21. Marked by an adroit technique and fine musical temperament. Dr. Paul Nettl served as commentator. Also listed on this date were Dorothy Marshall, soprano, and Louis Kazze, pianist; a performance of a "Mass of Saint Nicholas" by Richard Purvis, under Dr. Alexander

CONTRASTING CARMENS ARE ENJOYED

Metropolitan Opera Offers Bizet Version — Negro Modern Revision

PHILADELPHIA. — The Academy of Music was filled for a performance of "Carmen" by the Metropolitan Opera on Nov. 23, the Bizet piece opening the company's 1943-44 ten Philadelphia engagements. Sir Thomas Beecham conducted and there were many admirable details in his reading and some excellent playing by the orchestra under his baton. Lily Djanel sang the title role and gave expressive vocal and dramatic interpretation. Raoul Jobin was excellent as Don José. Alexander Sved, while acceptable as Escamillo, did not seem to be at his vocal best in the part. As Micaela, Nadine Conner phrased her music very well indeed and she made the most of the role's limited possibilities. Lorenzo Alvaray as Zuniga, was laudable; Thelma Votipka and Lucille Browning, as Frasquita and Mercedes, were satisfactory. John Baker, a new member, made his debut as Morales and others were Alessio de Paolis, Remendado, and George Cehanovsky, Dancaire.

La Scala Double Bill

The Philadelphia LaScala Opera Company's second bill was Mascagni's "Cavalleria Rusticana" and Leoncavallo's "Pagliacci", on Nov. 24, the last with Giovanni Martinelli as guest star. The Academy of Music was crowded and hundreds were turned away. It is doubtful if he ever faced a more enthusiastically demonstrative audience. Dorothy Kirsten, making her bow in opera here, was very good indeed as Nedda; Angelo Pilotto did good work as Tonio and Wilfred Engelman and Francesco Curci were heard as Silvio and Beppe. Giuseppe

Bamboschek conducted with knowledge and authority. In "Cavalleria Rusticana" Elda Ercole and Sydney Rayner as Santuzza and Turridu were in fine voice and other roles were well sung by Georgiana Burdon, Claudio Frigerio and Beatrice Altieri. Herbert Fiss directed efficiently.

Philadelphia Opera "Bat"

The Philadelphia Opera Company's production of Johann Strauss's "The Bat" in Philips Auditorium at West Chester State Teachers College on Nov. 19 delighted a large audience. Ezra Rachlin, the company's associate conductor, directed ably and the English text by Russell Maloney and Sylvan Levin was well done. The cast included Gilbert Russell, Eisenstein; Helena Bliss, Rosalinda; Marie Montain, Adele; Floyd Worthington, Falke; Robert Stuart, Alfred; Michael French, the Warden; Ludlow White, Prince Orlofsky, and others.

Gounod's "Faust", by Charles L. Wagner's touring company, was given under Philadelphia Forum auspices at the Academy of Music on Nov. 15, Giuseppe Bamboschek conducting with his customary skill. The title role was taken by Armand Tokatyan; Hilda Burke sang Marguerite, replacing Frances Greer, originally scheduled; Nicola Moscona appeared as Mephistopheles and Mack Harrell, as Valentine. Mona Bradford and Renee Norton sang as Siebel and Martha.

Billy Rose's exciting and opulently-staged "Carmen Jones" recently completed a three week stay at the Erlanger Theatre with the "Standing Room Only" sign out for every performance. Philadelphia had the privilege of witnessing the world premiere of the production and reactions were uniformly favorable. The new English book by Oscar Hammerstein II is rather well constructed and follows in

(Continued on page 22)

McCurry's leadership, and a lecture-recital by Joan McCracken, "Oklahoma" dancer, at the Philadelphia Art Alliance. Wilfred Batchelder, contrabassist, performed under Junto sponsorship on Nov. 22; Ruth Morris, soprano, filled a Town Hall date on Nov. 23, and a piano concerto program at the Philadelphia Musical Academy on Nov. 24 scheduled Josephine Basil, Diana Sober and Sylvia Swann as soloists. Elizabeth Newman spoke for the Philadelphia Music Teachers Forum recently.

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MacDonald Sings to Huge Audiences

Soprano's Tour a Succession of Capacity Audiences with Many Extra Seats Added—to Conclude in Chicago

PILING up figures of attendance which seem almost astronomical, Jeanette MacDonald is about to conclude her first tour under the personal representation of James A. Davidson and Sylvia Wright. Beginning on Oct. 14, the soprano sang on the West Coast, in the South, Texas, and the East, and "turning them away" at the box office has been the rule rather than the exception.

Among notable spots on the swing, her first audience in Portland, Ore., numbered the capacity of the house, 3,419, plus 1,198 extra chairs placed everywhere they would go, even in the wings. This was a large gain over her last previous appearance there in 1939.

In Seattle, also in 1939, 2,282 people heard her in Music Hall. This year, 6,106 crowded into the Civic Auditorium, and it is interesting to note that the receipts were exactly double, to the penny—one of the largest audiences ever gathered at a \$2.50 top, Mr. Davidson believes. Extras numbered 1,200.

The Southern route was under the local management of Marvin McDonald, and Knoxville, Tenn., marks a case in point. It was Miss MacDonald's first appearance there, and she sang to an audience of 4,300 with hundreds turned away. Ralph W. Frost, head of the University there, wired Miss MacDonald his pleasure at the concert and offered to trade 20 red ration stamps for an autographed photograph to give to his mother on her 77th birthday. Undoubtedly he made the trade.



Jeanette MacDonald

In Atlanta, Miss MacDonald appeared before some 6,000 people; in Raleigh the audience was 3,700. In San Antonio, with the symphony, on Dec. 4, the house was sold out and Miss MacDonald consented to return for a repeat performance on Dec. 8.

The tour was designed to finish here so that the soprano could spend a few days with her husband, Gene Raymond, who is finishing his refresher course at Randolph Field. But she will have to visit Chicago for her final concert on the 12th.

Other cities on the tour include Savannah, Winston-Salem, Greensboro, Birmingham, Philadelphia, Washington, Richmond, Mobile, New Orleans, Shreveport, Houston and Austin, Tex., with the symphony there.

May Beegle, Pittsburgh Manager, Dies

Impresario Who Engaged Many Famous Artists Passes at 56

PITTSBURGH.—May Beegle, founder of the Pittsburgh Orchestra Association and of the concert series bearing her name, died at her home on Dec. 8, following an illness of a year. She was in her 57th year.

A native of Bedford, Penna., Miss Beegle came to this city with her parents while still in her 'teens. She later became the secretary of William Mossman, manager of the old Pittsburgh Symphony when it was conducted by Emil Paur. When the organization was disbanded in 1910, the Orchestra Association under Miss Beegle brought outstanding orchestral ensembles to Pittsburgh for many years.

In 1923, she decided to conduct her own series of concerts and wrote to various prominent musicians for suggestions as to a designation for the series. It was John Philip Sousa who rejected all suggested titles and said "Name your course 'May Beegle Concerts'", which was done. Concerts were given on the course by the world's most prominent musical artists as well as by well-known orchestras. At tremendous financial risk she brought the Chicago Opera Association to Pittsburgh for eight consecutive seasons.



May Beegle

Miss Beegle was an honorary member of Mu Phi Epsilon musical sorority and of various musical and business clubs. During her illness her series was conducted by her brother, Thomas P. Beegle who will continue the management of the concerts.

(Other obituaries on page 24)

Philadelphia

(Continued from page 21)

essentials the original libretto and story despite the transference of the time to the present day, a cast of Negro characters, and general changes in atmosphere. Musically, Bizet's score is little interfered with although there are omissions of certain parts and some alterations in sequence of action, as well as interpolation of new material. The arrangements are credited to Robert Russell Bennett who conducted several of the initial performances, Joseph Littau taking over for the final weeks.

The title role in most of the Philadelphia performances was well sung and enticingly acted by Muriel Smith, her alternate being Muriel Rahn. Joe, a U. S. Army corporal in the Military Police (the new version of Don José), found Luther Saxon a good exponent. "Husky" Miller, a prizefighter, (our old friend Escamillo), had Glenn Bryant as interpreter, and Micaela was reflected in the faithful Cindy Lou, played by Elton J. Warren and Carlotta Franzell alternately. Zuniga has become Sergeant Brown; Morales, Corporal Morrell, and so on. Such things as the Habanera and the Seguidilla, the Flower Song, the Quintet, the Card Song and the other familiar numbers are retained but in several instances the new words are far removed in meaning from those that Bizet set.

The staging was in charge of Hassard Short; the choral work was prepared by Robert Shaw; credit for the settings and costumes went to Howard Bax and Raoul du Bois. Eugene Loring devised the choreographies for the dances which had pace and emphasis.

Coolidge Foundation Marks Founder's Day

Quincy Porter Wins Medal—His New Seventh Quartet Played by Coolidge Group

WASHINGTON.—The Elizabeth Sprague Coolidge Foundation in the Library of Congress observed its 18th annual Founder's Day in the Coolidge Auditorium of the Library on Oct. 30. The occasion was marked by a program of chamber music played by the Coolidge Quartet, and the presentation of the Coolidge medal to Quincy Porter, composer and director of the New England Conservatory. The program included the first performance of Mr. Porter's Seventh Quartet, especially written for the concert and dedicated to Mrs. Coolidge.

The latter, because of illness, was not able to make the presentation to Mr. Porter, but she had recorded her remarks and the audience heard the record. Mr. Porter received the medal from Dr. Harold Spivacke, chief of the music division of the library.

The Coolidge Quartet is composed of William Kroll and Louis Graeler, violins; Jascha Veissi, viola, and Daniel Saidenberg, cello. They also played quartets by Prokofieff and Beethoven.

Arrest of Toscanini's Daughter Demanded

THE Milan Fascist newspaper, *Il Fascio*, has demanded the arrest of Wally Toscanini, the "worthy daughter of the treacherous Arturo Toscanini," who it declares should be punished because Toscanini organized a concert in the United States for the benefit of the American Armed Forces. She is the wife of Count Castelbarco Albani.

BURGIN PRESENTS NEW READ SCORE

Bennett "Symphonic Picture" from "Porgy and Bess" Also Performed

BOSTON.—During the past week the Boston Symphony has been away on its first tour of the season, visiting Hartford and New Haven, New York and Brooklyn. For the pair of concerts, Nov. 26-27, Richard Burgin, concert master and assistant conductor took charge, and again revealed his talent for exploration by offering two items new to Boston. The first was Gardner Read's Second Symphony, Op. 45, in a first performance of the work, conducted by the composer; the second item, conducted by Mr. Burgin, was Robert Russell Bennett's Symphonic Picture for Orchestra based on thematic material from Gershwin's "Porgy and Bess," heard in a first performance at these concerts.

The program opened with the Beethoven Second Symphony followed by the Bach Organ Prelude and Fugue in E-Flat, orchestrated by Arnold Schönberg. Both works were beautifully and clearly delineated.

Conducts Own Work

Interest centered, however, in Mr. Read and his work, as well as the concert version of "Porgy and Bess". For one who seemingly has had a considerable bit of experience in conducting, Mr. Read was not too much at ease with his baton. His symphony is in three movements was completed in 1942 and won the Paderewski Prize last March. The work appeared to be uneven in worth and writing. The first movement is virtually a solo for tympani, to orchestral obligato. The orchestration is sparse. Mr. Read prefers to experiment with rhythmic patterns instead of melody. The second movement has real substance, and while sometimes verbose, reveals musical ideas of considerable worth. Despite some creaking of the mechanical machinery, the work is a brilliant show piece for virtuoso orchestra. It received applause that recalled its conductor-composer to the conductor's stand.

Robert Russell Bennett's arrangement of "Porgy and Bess" is an able and discerning piece of writing. The piece was received with great enthusiasm.

Orchestra Concert Series Opens at Hunter College

A series of six concerts at Hunter College, sponsored by the William T. Morris Foundation, given by 70 mem-

bers of the New York Philharmonic-Symphony conducted by Wheeler Beckett, was to open on Dec. 6 with Alec Templeton as piano soloist. Programs will include works by 25 composers of eight different countries. Bronislaw Huberman, violinist, and Mary Hopple, soprano, will be soloists.

SINGING COSSACKS EXCITE AUDIENCES

Larger Museum Quarters for Victory Concerts Needed —Other Events

BOSTON.—Symphony Hall housed the Don Cossacks, conducted by Serge Jaroff, in a pair of concerts on Nov. 20-21. The familiar repertory of liturgical and secular items by Shvedoff, Tchaikovsky, Tchesnokoff and others found favor, as well as a "Hymn of the United Nations" by Shostakovitch. The chorus has acquired several new members, and faces remembered from former years were missing, which may have accounted in part for a certain roughness. The dancers, as usual, captivated the audience, which shouted and applauded. This presentation was a part of Aaron Richmond's Celebrity Series.

So was the concert of the Curtis Quartet in Jordan Hall, Nov. 14,

when the four artists had the assistance of Boris Goldovsky, pianist. The program comprised the Haydn Quartet Op. 77, No. 1, the Debussy Quartet, and the Brahms Piano Quartet, Op. 25.

In the same hall Sari Biro, pianist, made her Boston debut in a very successful recital of music by Rameau, Scarlatti, Beethoven, Chopin, Kodaly, Pick-Mangiagalli, Griffes, Prokofieff, Liszt and Dohnanyi. The pianist's delightful touch was used effectively in such works as those of Rameau and Scarlatti.

The Victory Concerts for Service Men, held alternate Sunday afternoons in the Tapestry Room of the Boston Museum of Fine Arts are attracting almost capacity audiences, and when the Eva Jessye singers appeared a few weeks ago, the larger rotunda of the museum had to be used. Heinrich Gebhard, pianist, Aniceta Shea, soprano, and Gladys Miller, accompanist, have presented a program varied in content. More recently, the Tanglewood String Quartet (Messrs. Rolland Tapley, Malcolm Holmes, George Humphrey and Karl Zeise) was heard in company with Bruce Simonds, pianist. Inasmuch as Mr. Holmes is now with the armed forces, the quartet is temporarily a trio, except when Mr. Simonds joins it in such works as the Fauré Piano Quartet in C Minor and the Brahms Piano Quartet in A. It was pleasant to hear Mr. Simonds once more. This year Arthur Fiedler has accepted the chairmanship of these concerts.

Growing Interest Shown At Symphony's Opening

SAN ANTONIO.—The opening of the fifth season of the San Antonio Symphony, Max Reiter, conductor, E. H. Keator, president and Mrs. Pauline Washer Goldsmith, manager, opened on Nov. 6, before a filled auditorium. The establishment of the orchestra on a permanent basis by means of a 50% guarantee by the Pearl Brewery has increased interest immeasurably.



Max Reiter

For the opening program Beethoven's Fifth, works by Debussy, Morton Gould, Liszt and Smetana were played. Grace Moore, assisting soloist, received a warm ovation. Many arias and songs made up her program.

The second concert, Nov. 20, also drew a notably large audience which commended with certainty the excellent playing of the orchestra. Rimski-Korsakoff's "Scheherazade" Suite was a high light. Paul Wittgenstein, pianist, was the soloist playing a concerto for left hand, composed and dedicated to him by Maurice Ravel.

GENEVIEVE TUCKER.

Kurtz to Conduct New Russian Music in Kansas City Series

KANSAS CITY.—Efrem Kurtz will introduce to Kansas City this season the music of two Russian composers as yet unknown to American audiences. They are Muradelli and Tchembirdji, whose compositions have been flown to this country from the

Soviet and are now in the hands of Mr. Kurtz. Music by Shostakovitch and Kabalewski will also be heard at concerts in the Kansas City Philharmonic Series.

Marie S. Kraft Heard In Cleveland Recital

CLEVELAND.—The first faculty recital of the season was given at the Cleveland Institute of Music by Marie Simmelink Kraft on Nov. 17. Mrs. Kraft's program was devoted to songs by Fauré, Arthur Shepherd, and Herbert Elwell. Marianne Matousek was at the piano for the Fauré group of ten songs. The Cleveland composers accompanied their gifted colleague in the expressive interpretations of their songs. Mr. Shepherd accompanied the second group consisting of songs by Charles E. Ives, David Diamond and Theodore Chanler, former Institute students. Mr. Elwell shared honors with Mrs. Kraft in his "Music I Heard"; "In the Mountains"; and "The Palatine". Student recitals were held on Nov. 5 and 10.

The Western Reserve Phi Omicron Chapter of Mu Phi Epsilon gave a recital on Nov. 21 in Harkness Chapel. Participating were Ruthlyn Milota and Helen Walker, pianists; Goldie Hoffman, contralto with Kay Belser-guest as accompanist; Ruth Ross, flutist, with Dixie Holden, accompanist; and a string quartet composed of Elaine Sutin, Laila Elmey, Muriel Carmen, and Mildred Roberts Froelich. W. H.

Lewis Conducts Greenville Bach Choir in Christmas Concert

GREENVILLE, S. C. — H. Merrills Lewis conducted the Greenville Bach Choir and Orchestra on Dec. 5 in their annual Christmas concert. The choir includes some 100 voices, made

up of students of Furman University, townspeople and soldiers stationed at Greenville. The orchestra numbers 30 players. Works by Bach, William Boyce and Vaughan Williams, and several carols were performed.

Bojanowski Conducts Special Concert

MILWAUKEE, Dec. 5.—Jerzy Bojanowski conducted the "Music Under the Stars" Orchestra in a free concert in the Shorewood Auditorium on Nov. 23, which was sponsored by the musician's union. The program included works by Schubert, Smetana, Tchaikovsky, Strauss, Thomas, Liszt, Fink and Sousa.

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Obituary

Pietro A. Yon

HUNTINGTON, L. I.—Pietro Alessandro Yon, composer and organist and choir director of St. Patrick's Cathedral, New York, died in his sleep on the early morning of Nov. 22 at the home of Ricardo San Vero.

A native of Settimo Vittone, Italy, Mr. Yon first studied as a child with Barbati, organist at Ivres. He studied then at the Milan Conservatory under Fumigalli, and in 1901 won a piano scholarship at the Turin Conservatory where he spent three years studying piano, organ and composition. Three years later, he attended the Accademia di Santa Cecilia in Rome taking piano with Sgambati and Buschini, organ with Renzi and composition with Di Sanctis. He graduated with honors in all three subjects in 1905 and also won the first prize medal. He was made assistant organist at St. Peter's in Rome.

In 1906, at the instance of his brother, Constantino Yon, he came to America, and assumed the position of organist at the Church of St. Francis Xavier in New York, where he remained until 1926 when he became organist at St. Patrick's. He assisted in the designing and construction of the new organ in St. Patrick's and played at its dedication in 1930. He opened the new organ in Carnegie Hall in 1919, and that in the Town Hall in 1924. He played his own Gregorian Concerto with the New York Symphony in Aeolian Hall in 1921 and appeared as soloist under Toscanini with the Philharmonic-Symphony.

Mr. Yon was the first to be appointed assistant organist of the Vatican, an office created especially for him in 1921, in recognition of his contribution to ecclesiastical music. In 1938, the Vatican made him knight of St. Sylvester. He was also an Officer of the Crown of Italy. Mr. Yon married Francesca Pessagno in 1919. She died ten years later. A son, Mario, survives.

Funeral services were held in the cathedral, a Requiem High Mass being celebrated by Rev. Joseph S. Flannelly, cathedral administrator. Mr. Yon's own Requiem was sung by the cathedral choir augmented by that of the Church of St. Vincent Ferrer, of which his brother, Constantino, is musical director. The choir was conducted by Charles M. Courboin, Mr. Yon's successor at the cathedral. Temporary interment was made in the Gate of Heaven Cemetery, Hawthorne, N. Y.

Winthrop S. Sterling

CINCINNATI.—Winthrop S. Sterling, organist, teacher of singing and founder of the musical sorority, Mu Phi Epsilon, died on Nov. 16. He was 83 years old.

Mr. Sterling received his early musical education at the Cincinnati College of Music where he won a gold medal in organ. He later studied in Berlin, Dresden and Leipzig under Reinecke, Jadassohn and others. He then went to London where he studied voice under Emil Behnke and William Shakespeare, and organ with E. H. Turpin. Returning to America in 1887, he became head of the organ department and teacher of voice at the Cincinnati Conservatory, later being

made dean. In 1903, he founded his own school known as the Metropolitan School of Music, and there, on Nov. 13, 1903, Mu Phi Epsilon had its inception. It now numbers 75 chapters. His last public appearance was at the sorority's convention in 1940, when he led his "Ave Maria". The same year he moved to Florida, becoming head of the organ department of the University of Miami.

Dr. R. Hans Seitz

SALEM, ORE.—Dr. R. Hans Seitz, conductor and teacher, died in hospital here on Nov. 1, after an illness of several months. He had played a prominent part in the musical affairs of Salem for 25 years. Dr. Seitz was born in Leipzig, July 15, 1866, and began the study of music at an early age, taking piano, violin and cello, and later, voice. He also studied medicine at the University of Leipzig. He sang in opera and in concert in Europe, and taught in Leipzig, Dresden and London, coming to the United States in 1895, to teach singing at the Cincinnati College of Music. Following this, he taught in Chicago for four years and was director of music at Huron College, Huron, S. Dak., and at the normal school at Kirksville, Mo. He came to Salem in 1918, to teach at the Willamette Conservatory. He organized the first local symphony orchestra also a large chorus, conducted the Apollo Club men's chorus, the Euterpe Octet, as well as the choirs of various churches.

Frederick J. Halton

Frederick J. Halton, for the past 15 years president of the American Gilbert and Sullivan Association, died in hospital in New York on Nov. 5, in his 68th year, following an illness of three weeks. His father, P. J. Halton, was one of the original conductors of the Savoy operas in London, and his son knew both the author and the composer intimately, as a boy. He was born in Manchester, England, and became an American citizen in 1905. He lectured extensively on Gilbert and Sullivan operettas and in 1935, published a concordance of these works which contained not only biographies of the pair but explained many contemporary allusions occurring in the texts, the meanings of which are obscure to present-day opera-goers. His three sons are all serving in the armed forces of the United States.

Paul Tietjens

ST. LOUIS.—Paul Tietjens, composer, whose best known work was the musical comedy, "The Wizard of Oz," died here on Nov. 25. He was 66 years old. Besides numerous light opera successes he wrote incidental music for Barrie's play, "A Kiss for Cinderella" in which Maude Adams starred.

Heathe Gregory

Heathe Gregory, baritone, for many years soloist in New York churches, died in the Veterans Hospital in the Bronx on Nov. 24. A native of East Orange, he had been a treble soloist in Trinity Church as a boy. He was a member of the Singers Club of New York, the Trinity Choir Alumni Association and the Episcopal Actors Guild.

Washington Composer Claims Large Estate

WASHINGTON, D. C. — Ludwig Diehn, composer, has filed a claim to the entire \$1,160,000 estate of August Diehn, former potash magnate, who died in Berlin, Germany, recently. Mr. Diehn stated in an affidavit that he is the son and only heir to the estate. He has lived in Washington for the past three years. The WPB Symphony recently played his Sinfonietta.

A. M.

New York Concerts

(Continued from page 12)

Steinhardt, second violin, Ralph Hersch, viola, and Gabor Retjő, cello. It is a fine, well-fused ensemble, with the kind of tone that should come from four carefully balanced instruments rather than from efforts to imitate an entire string orchestra. Except for a fugitive moment or two in the "Dissonanzen Quartett", where Mr. Lerner's pitch seemed open to question, the playing was smooth, the tempi well chosen, the style wholly in keeping with Mozart.

The quality of performance grew in merit as the concert progressed and the artists were at top of form in the poignant G Minor Quintet, the "Quintet of Death", where Pvt. Harsanyi cooperated to good purpose. As much can be said for Mr. Miller, assisting player in that light but fascinating quartet which Mozart wrote in 1781 for his friend, the oboist Ramm.

Aleksandr Helmann, Pianist

Aleksandr Helmann, a Russian pianist of local residence, opened his recital program at Town Hall on the evening of Nov. 17, with an unfamiliar Sonata in D by Friedrich Wilhelm Rust, a contemporary of Haydn and Mozart, the four movements of which were found to contain much interesting and attractive material. He was at his best in setting forth this work and, later, Satie's three "Véritables Préludes Flâques pour un Chien" and the familiar Three Little Funeral Marches by Lord Berners.

Of the Paganini-Brahms Variations two or three of the earlier ones in each book were the most successfully presented as the approach to most of them was purely technical, without probing of the musical essence, and at that there was a frequent lack of accuracy and clarity. The recitalist displayed a certain surface agility of finger but his posture at the piano was not conducive to the best control of the keyboard, from any angle, tonal or digital. His best tonal effects were achieved in the Rust sonata and Chopin's posthumous F Minor Etude and D Flat Nocturne. Balakireff's "Islamey" was the end piece.

Eleanor Fine, Pianist

At her third Town Hall recital, on the afternoon of Nov. 21, Eleanor Fine, 17-year-old New York pianist, again revealed a flair for getting over the keys with considerably fluency and crisp articulation and brought out contrapuntal phrases with neat expressiveness. She still seemed to be preoccupied, however, with the purely technical aspects of piano playing as she at no time delved under the surface of the music, a fact particularly noticeable in the Schumann Sonata in G Minor, in which excessive speeds predominated, and such things as the Sarabande of the Bach Partita in B Flat, the faster movements of which were glibly dispatched. A bright, shallow tone tending towards edginess was used prevailingly.

A keener perceptiveness of the inner meaning of compositions played and a deeper emotional response are matters that demand special attention now. A first performance of an Aria and Toccata on a Basso Ostinato by Vittorio Giannini followed Debussy's "Estampes" and Mendelssohn's "Variations Sérieuses".

Milan Petrovic, Baritone

A certain intimate, confiding quality, which is not without its charm, invests the singing of Milan Petrovic, Yugoslav baritone, who gave a recital at the Town Hall the evening of Nov. 23, before an audience of good



Aleksandr Helmann Eleanor Fine

size. A comprehensive program ranging from old French and Italian to Hugo Wolf, Duparc, Ravel, American and Russian composers, and ending with a number of Yugoslav folk-songs, indicated artistic ambitions of no slight order. The singer's vocal equipment and interpretative range are, however, limited.

Le Quatuor Alouette

Le Quatuor Alouette, an organization of male voices, consisting of Jules Jacob, tenor; Roger Filiatrault, baritone, and André Trotter and Emile Lamarre, basses, made its first New York appearance in the Town Hall on the evening of Nov. 27. The quatuor, founded in 1930, to bring Folk songs of the Dominion to public attention, specializes in music of the lumberjacks, canoeists and other *ouvroiers*. It includes, also, songs brought from France by the early settlers. Of the singers, laurels go to Mr. Jacob for his excellent voice which is also well produced. He would bear hearing in other fields. The ensemble was excellent and the audience was enthusiastic over the program.

Povla Frijsch Gives Second Recital

The familiar and yet always exciting magic of Mme. Frijsch's performances was as potent as ever at the second recital of her series of three, heard in Town Hall on the afternoon of Nov. 23. In several of the Schumann songs in her first group her voice simply could not carry the vocal line, but by the time she reached the French songs of the second group it was in better shape. In every song, the poet's and the composer's meaning was unerringly conveyed. With the froth of Poulenc's "Voyage à Paris", Mme. Frijsch can epitomize a whole civilization, and with a masterpiece like Schumann's "Elfenröschen" she can conjure up a world of romantic imagination unbelievably remote from modern, mechanistic society. Not the least of the joys of this recital were the singer's costume, which might have been inspired by a Lautrec, and her entrances and exits, executed with superb aplomb. Celius Dougherty's accompaniments were an indispensable part of her performances. There could be no higher praise.

Busch Quartet

Busch Quartet, Assisting Artist, John Wummer, flutist. Town Hall, Nov. 28, afternoon:

Beethoven Program: Quartet in F, Op. 18, No. 1; Serenade for Flute, Violin, Viola, in D, Op. 25; Quartet in F, Op. 59, No. 1.

Between a suave, low-tension performance of the "Amenda Quartet" and a polished, if not profoundly emotional one of the first in the Rasoumowsky series Adolf Busch and Lotte Hammerschlag, with John Wummer collaborating, gave their New Friends of Music audience the chance to acquaint itself with Beethoven's captivating Serenade, Op. 25. Just why opportunities to hear this work are so scarce is not clear. If the pleasure of the Town Hall listeners means anything the Serenade should be repeated

(Continued on page 32)

PIATIGORSKY PLAYS TWICE AS SOLOIST

**Cellist Heard with Orchestra
Under Defauw—Brailowsky
Also Soloist**

CHICAGO—Gregor Piatigorsky was soloist with the Chicago Symphony, Désiré Defauw, conductor in Orchestra Hall, for the Thursday-Friday subscription concerts, Nov. 18 and 19, and again on Tuesday afternoon, Nov. 23.

Symphony No. 2Carpenter
(First Performance in Chicago)
Concerto for Violoncello, B Flat
Major, Op. 34.....Boccherini
"Schelomo," Hebrew Rhapsody...Bloch
Mr. Piatigorsky
Symphony No. 1, Op. 10...Shostakovich

The concert began with the first Chicago performance of John Alden Carpenter's Symphony No. 2. A long flowing melodic line, quiet aspect and restrained mood, characterized this work. It was interpreted with clarity by Mr. Defauw, the orchestra following his direction with effortless zeal.

The matchless tone of Mr. Piatigorsky's cello and the sensitive shading, beauty of phrasing were excellently contrasted in the Boccherini concerto, in the Bloch "Schelomo." The early Italian Boccherini was velvet smooth and the "Schelomo" dynamic and quivering with dramatic fervor.

The Bloch piece was followed by a sparkling reading of the Shostakovich symphony, Mr. Defauw directing the orchestra with a sure fire and intensity.

Mr. Piatigorsky's interpretation of the Saint-Saëns A Minor Concerto had breadth and majesty when he again appeared with the orchestra at the Tuesday afternoon, Nov. 23, concert.

Overture to "Anacréon".....Cherubini
Symphony No. 5, D Major, "Reformation," Op. 10...Mendelssohn-Bartholdy

Concerto in A Minor.....Saint-Saëns
Mr. Piatigorsky
Symphonic Poem No. 3, "Les Préludes"Liszt

The orchestra, under Mr. Defauw's direction, was at its peak in Liszt's symphonic poem, "Les Préludes", pulsating in dramatic intensity. The "Reformation" Symphony by Mendelssohn-Bartholdy, had some moments of brilliance, but was generally rather dull and uninteresting. The program began with the Cherubini overture to "Anacréon".

Alexander Brailowsky, pianist, was soloist for the Thursday-Friday, Nov. 25 and 26, subscription concerts.

Fantasia, "Kamarinskaya"Glinka
Symphony No. 2, E Minor....Borowski
Concerto No. 1, in E Flat.....Liszt
Mr. Brailowsky

Adagio for String Orchestra.....Lekeu
Variations Symphoniques.....Franck
Mr. Brailowsky

For the eighth appearance with the orchestra, Mr. Brailowsky played both the Liszt concerto and the Franck Symphonic Variations. His interpretation had brilliance and technical facility, but lacked its usual warm coloring.

Borowski's Second Symphony had splendid treatment by the orchestra, Mr. Defauw conducting with fine regard for its melodic beauty and expressiveness.

The seldom heard Lekeu Adagio for String Orchestra was especially noteworthy in the playing of John Weicher, Milton Preves, and Edmond Kurtz, heads of the violin, viola and cello sections.

An extra item, Glinka's "Kamarinskaya", had rich warmth and color, an admirable last minute addition with which to begin the concert.

Chicago

By CHARLES QUINT

NUMEROUS EVENTS CONTINUE SEASON

**Mid-West Opera, Business
Men's Orchestra, Cossacks
and Recitalists Heard**

CHICAGO—The Mid-West Opera Co. presented "Trovatore", at the Eighth Street Theater on Nov. 14, the cast including Naomi Cook, Vera Keske, Josef Cristea, Stefan Kozakovich, Lee Whitezel, and Eleanor MacKinlay. Giovanni Berrafato conducted and Joseph Tessmer was the stage manager.

Jean Breyfogle, soprano, and Robert King, cellist, gave a joint recital in the Cordon club on Nov. 14.

The Chicago Business Men's Orchestra, George Dasch, conductor, with Robert Quick, violinist, as soloist, gave its first Orchestra Hall concert of the season Nov. 19.

Mr. Quick played the Mendelssohn Concerto in E Minor with vivacity and warmth, receiving excellent support at all times from Mr. Dasch and his orchestra. The orchestra played the Brahms Second Symphony with authority and well-seasoned tone and Mr. Dasch directed with firm understanding and skill. The program began with the colorful overture to "Die Meistersinger" and ended with Cowles's "London Everyday" orchestral suite.

The splash of uniforms throughout the orchestra, worn by eleven service men from Fort Sheridan, Glenview, and Great Lakes Naval Training station, were of added interest both musically and pictorially.

Tuthill Launches Season Of Memphis Symphony

MEMPHIS.—The opening program of the Memphis Symphony was an auspicious one and augurs well for the entire season. Dr. Burnet C. Tuthill conducted before a large and most enthusiastic audience. Eugenia Buxton, a native of Memphis, was the soloist.



Burnet Tuthill

This was Miss Buxton's fifth appearance in Memphis, and the third with the Memphis Symphony. Her vehicle this time was MacDowell's Concerto No. 2 in D Minor. She played with brilliance and clarity. Her effortless technique is a joy to watch, and the singing tone, which has always been hers, rang through the melodic themes. The tumultuous applause which followed her performance brought the solo encores that Memphis was eagerly awaiting. They were the first movement of Debussy's "Pour le Piano" Suite, and Rimsky-Korsakoff's "Flight of the Bumble Bee".

Dr. Tuthill's direction of Beethoven's Fifth Symphony equalled in excellence anything that has been done by this young orchestral ensemble, especially in the second movement, with the enlarged cello section.

The program was opened with a "Salute to the Armed Forces", a march arranged by Robert Nelson, a sailor stationed near Memphis, and

General Platoff's Don Cossack Chorus, directed by Nicholas Kostrukoff, gave their annual concert at the Civic Opera House on Nov. 21. The program ranged from liturgical to folk music, interspersed with traditional dances of the Caucasus. The chorus achieved a resonant beauty of tone in its many numbers.

A program of North and South American music, with Rudolph Ganz, pianist, conductor, lecturer, and president of the Chicago Musical College, officiating as the discussion leader, was given at Fullerton Hall, Art Institute, on Nov. 21.

Mr. Ganz had the able assistance of Shelby Nichols, of the Chicago Negro Opera Guild; Sam Raphling, pianist; Charlotte Chambers, violinist, and Mildred Post, cellist, to interpret the various types of music discussed.

Marian Anderson gave a recital in the Civic Opera House on Nov. 28 before a capacity audience. She was in superb voice and gave a program of unflagging interest. She began with three arias from forgotten operas of the 18th century, followed by songs by Brahms, Gounod and a group of negro spirituals.

On the same afternoon, Alexander Uninsky, Russian pianist, made his Chicago debut at the Civic Theater. His program included works by Bach-Busoni, Beethoven, Brahms, Chopin, Debussy and Tchaikovsky. Mr. Uninsky's interpretations revealed sensitive feeling for mood and color, innate musicianship and fine understanding of piano literature.

Emmerich Kalman, composer; Margit Bokor, Hungarian soprano; Richard Tyrol, tenor; Hermann Leopoldi, Viennese entertainer, and Helen Moeslein, soprano, gave a concert entitled "Danube Melodies" in Orchestra Hall on the same afternoon.

one, with many another man in uniform, of the shifting personnel of the orchestra. The closing work was Weinberger's Polka and Fugue from "Schwanda".

There were an encouraging number of children present at the concert, and the program was one to please every taste. NATALEE POSERT

Outstanding Artists In Celebrity Series

CLEVELAND.—The Cleveland Civic Concert Association celebrity series under the direction of Mrs. Emil Brudno continued with two outstanding recitals. Vladimir Horowitz completely charmed his audience on Nov. 12 with a program of dazzling technical requirements and breadth, and on Nov. 19 Zino Francescatti, with the able assistance of Albert Hirsh displayed his skill in a program of works by Franck, Bach, Tartini, Debussy, Shostakovich, St. Saëns, and Paganini.

A Lieder recital was given on Nov. 3 by Bruce Foote, baritone of Chicago, with Mary U. Bennet as accompanist, in the second event of the Brahms Cycle of 14 programs at the Cleveland Museum of Art.

The third program given on Nov. 19 presented the Walden Quartet in the Trio in A minor, for clarinet, cello and piano with George Waln of the Oberlin Conservatory of Music faculty, clarinetist, Robert Swenson, cello, and Walter Blodgett, curator of music at the Museum, pianist; the Sonata in G major, with Homer Schmitt, violinist, and Mr. Blodgett; and the Quintet in F minor, with Mr. Blodgett and the Quartet. W. H.

MAXWELL DIRECTS FESTIVAL EVENT

CHICAGO—A program dedicated to the friends of the Chicago Music Festival, sponsored by the Chicago Tribune Charities, Inc., was given in Medinah Temple on Nov. 27, following the Chicago Theatre of the Air broadcast of Jerome Kern's "Music in the Air", sung by Marion Claire, soprano, supported by Thomas L. Thomas, baritone; Wayne Van Dyne, tenor, and Ruth Slater, contralto, and an excellent chorus and orchestra, directed by Henry Weber.

The Festival program was directed by Philip Maxwell, with Carl Craven and Frank Bennett leading the audience in community singing. Donald Gramsbach, bass baritone, adjudged best male singer of this year's festival, and Miss Lois Schauer, mezzo-soprano, named best woman singer, participated, as did William Mahoney, Irish tenor. The Festival Negro chorus under J. Wesley Jones, with Mrs. Magnolia Butts, contralto, soloist, sang the spiritual, "In the Hollow of His Hand".

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Three New Artists For Colston Leigh

Three new artists have come under the banner of W. Colston Leigh, Inc., for concert management. They are Marjorie Hess, soprano; Frances Watkins, coloratura soprano, and Richard Tetley-Kardos, pianist.

Miss Hess's operatic debut was made in Milan, Italy, after only two years of study there, and she sang in other Italian cities before returning to her native land. She was engaged almost immediately by both the Cincinnati Opera and the San Carlo Opera companies. Her roles include Mimi, Marguerite, Tosca, Nedda, Cherubino, Carmen, Santuzza. She has also sung in the Dayton Festivals and was to appear with the Washington Grand Opera on Dec. 8. Miss Hess made her New York recital debut in Town Hall on Nov. 16, 1942.

Miss Watkins possesses a range of three full octaves. Her career began with swing bands and progressed to serious music, and she has sung with great success with the Philadelphia Opera, making her debut in 1941 as Olympia in "The Tales of Hoffmann".

Mr. Tetley-Kardos, born in California, began to study at seven. At eight he was writing melodies; at 11 he gave his first recital; at 13 he had a song published and by the time he



Above:
Marjorie Hess

Above, Right:
Frances Watkins

Right:
Richard Tetley-Kardos

was 18 he was carrying a schedule of 30 concerts a year. He has been a "repeater" with the Los Angeles Philharmonic, as well as in recital in the leading cities of the West Coast.

LEINSDORF GIVES WAGNER PROGRAM

Helen Traubel Enthralls Her Hearers—Rudolph Ringwall Conducts D'Indy

CLEVELAND—Helen Traubel made her Cleveland debut with the Cleveland Orchestra, under Eric Leinsdorf, on Nov. 4 and 6 in an all-Wagner program. Miss Traubel's vocal grandeur, personal beauty and charm enthralled the large audiences. Standing room was at a premium for these concerts as the demand for tickets was tremendous from the opening of the season.

During the week of Nov. 7 Mr. Leinsdorf conducted the orchestra in appearances in Ann Arbor, Saginaw, Jackson, and East Lansing, Michigan; Chicago, Illinois; and South Bend, Indiana, playing to overflow audiences and receiving great ovations.

Levant Is Soloist

Returning to Cleveland, the orchestra gave the first all-star popular concert in Public Hall on Nov. 10 when Oscar Levant was soloist under Mr. Leinsdorf in a program honoring the late George Gershwin, in a program of the composer's own works. Mr. Levant was vigorously applauded and responded with several encores. The remainder of the program included Beethoven's "Lenore" Overture No. 3, and the Strauss "Roses from the South".

Rudolph Ringwall, the popular associate conductor, made his first appearance in the season's symphony series on Nov. 18 and 20. As in the past he chose an interesting program including a seldom heard work. To the great delight of many subscribers he gave an eloquent performance of the rarely played Symphony No. 2 of D'Indy. Observing the 100th Anniversary of Grieg's birth he opened his program with the Overture "In Autumn", "Cotillon", an arrangement of 18th century English dance tunes by the Australian composer Arthur Benjamin, who is now living in Vancouver, was a gay and stimulating musical experience. This lively music led effectively to the performance of Pro-

koffieff's "Peter and the Wolf" with Eleanor Painter Strong as the narrator.

Mr. Ringwall also conducted the third in the series of Twilight Concerts on Nov. 21. With well known works by Beethoven, Järnefelt, Wagner and Strauss, he included a Suite, "A Box of Toys" by the young Cleveland pianist-composer Vivien Harvey Slater.

The news of the cancellation of the appearance of Arturo Toscanini as guest conductor at the Dec. 16 and 18 concerts was announced by Carl J. Vosburgh, manager of the orchestra. Delicate health and difficult traveling conditions caused the famous conductor's change of plans. Erich Leinsdorf will conduct this pair of concerts and Dorothy Maynor will make her first appearance with the orchestra as soloist.

WILMA HUNING

Louisville Season Opens With Peerce

LOUISVILLE—The most and varied interesting musical season that Louisville audiences have enjoyed in many years, was opened at the Memorial Auditorium, by Jan Peerce, to a large and enthusiastic audience. The Louisville Community Concert Series brought Helen Jepson, on Nov. 12, to the Memorial Auditorium where she gave an appealing program of varied songs.

Charles L. Wagner's presentation on Oct. 23 of "Faust", through the management of J. H. Thuman, saw something rare in Louisville—a complete sellout including standing room. The opera was beautifully presented, and the performances of Armand Tokatyan and Nicola Moscona left little to be desired.

On Nov. 20, under the same management, Vladimir Horowitz brought to the Memorial Auditorium his dazzling mastery of the keyboard. His program included works by Scarlatti, Chopin, Rachmaninoff and Prokofieff.

Anne Brown was presented by the Zeta Phi Beta Sorority of Louisville at the Memorial Auditorium on Oct. 31 and sang a program of dramatic power and vocal beauty. Songs included were by Handel, Schubert, Schumann, Verdi, Castelnuovo-Tedesco, and Gershwin.

H. W. HAUSCHILD

MOZART CONCERTO PLAYED BY NASH

Prominent Artists Appear at Washington Gallery— Choruses Heard

WASHINGTON—Frances Nash, widely known Washington pianist, was soloist in one of the outstanding fall concerts of the National Gallery Sinfonietta, conducted by Richard Horner Bales, on Oct. 24. She presented Mozart's "Coronation" piano concerto.

Mr. Bales also presented a new composition by Dai-Keoing Lee, Introduction and Scherzo—a first local performance—in a program in which works were drawn from Bach, Grieg and Johann Strauss.

Another interesting event at the National Gallery was the piano recital of Alexander Sklarevski, Russian-American pianist of the Peabody Conservatory of Music in Baltimore, on Nov. 7.

Corporal Gyorgy Sandor, a native of Budapest who is now in the American armed forces, gave a piano recital in the Gallery on Nov. 14, and Bernard Greenhouse, cellist, and Earl Wild, pianist, both of the U. S. Navy Band Orchestra, gave a joint recital at the Gallery on Nov. 21.

All the Gallery Sunday evening music events are free to the public, and consistently draw overflow audiences to the East Garden court which accommodates some 800 listeners, including the standees.

Mishel Piastro and Arpad Sandor of New York featured the Richard Strauss Sonata for Violin and Piano in a Washington Chamber Music Guild concert Nov. 10 in Memorial Continental Hall. The Guild string quartet, led by Piastro, and Thomas Doniphan, tenor, also appeared on the program.

Jeanette MacDonald, soprano, presented a recital in Mrs. Dorothy Hodgkin Dorsey's series Nov. 11 in Constitution Hall with Collins Smith as assisting artist and accompanist. Mrs. Dorsey also presented Charles L. Wagner's production of Gounod's "Faust" on Nov. 9. Armand Tokatyan was in the title role. Nicola Moscona was cast as Mephistopheles, and Hilda Burke as Marguerite. Giuseppe Bamboschek conducted.

Egon Petri, pianist, opened the Howard University concert course Nov. 19 in a program that included Beethoven's "Appassionata" Sonata.

The Washington Choral Society, directed by Louis Potter, announced its first major offering of the season will be Handel's "Judas Maccabaeus" to be presented Dec. 14 in Constitution Hall. Honegger's "King David" is scheduled for March performance.

AUDREY WALZ

Nana Gollner Rejoins Ballet Theatre

Nana Gollner, American ballerina, has rejoined the Ballet Theatre after an absence of several years in South America. Miss Gollner arrived in New York recently by plane from Buenos Aires where she had been appearing at the Teatro Colon. With her husband, Paul Petroff, she joined the Ballet Theatre in Detroit on Dec. 2.

Josephine Tuminia Married

BEAUMONT, TEX.—After the concert of the Columbia All Star Opera Quartet here on Dec. 1, Josephine Tuminia, soprano, was married to Lieut. Charles Wiper, Jr., who is awaiting an Air Force assignment overseas. She was attended by Helen Olheim, contralto of the quartet and also present were Nino Martini, tenor, and Igor Gorin, baritone.



PIANIST LAUNCHES CIVIC MUSIC SERIES

Left to Right: Rev. Robert Fay, President of the Warren, O., Civic Music Association; Alexander Brailowsky; Mrs. Thomas Gannon, Secretary, and Mr. W. Howard Fram, Treasurer

The Warren Civic Music Association launched its first series with a concert by Alexander Brailowsky, pianist, before a large and enthusiastic audience recently. Last Spring, the membership campaign was led by

Samuel M. Harrington, special representative of the Civic Concert Service, Inc. The series of five concerts will include, besides Mr. Brailowsky, Christine Johnson, Nathan Milstein, Alexander Uninsky and Ezio Pinza.

Meet the Composer—Aaron Copland

(Continued from page 7)

he had had were as a runner for a Wall Street broker when he was a youngster, and as a pianist in a hotel trio just after his return from Paris.

But the economic pendulum was beginning to swing the other way. Copland was becoming an increasingly familiar figure in the music world and there was a growing demand for him as a lecturer, teacher, writer, performer—and composer.

He won the \$5000 Victor prize with his "Dance" Symphony; became a member of the executive board of the League of Composers; presented a series of concerts with Roger Sessions; directed the American Festivals of Contemporary Music at Yaddo, Saratoga Springs; became a director of the United States Section of the International Society for Contemporary Music; was one of the founders of the American Composers Alliance, of which he is now president; taught at the Berkshire Music Center; lectured at Harvard, and wrote two books: "What to Listen for in Music" and "Our New Music." He also went to South America as a good-will ambassador from this country and he has appeared as both piano soloist and conductor with orchestras here and among our neighbors to the South. These activities, added to the products of his musical pen, brought him recognition—and commissions.

Negligence of Performers

High on his list of pet peeves, naturally enough, is the comparative dearth of American music on concert programs in this country. He thinks this may be attributed at least as much to the negligence of concert performers as to the public, and he believes the fault may rest in some instances, with inadequate training in contemporary music provided by the schools of music. "Some players," says he, "do not give contemporary music simply because they don't know what to play; they are not sufficiently acquainted

with—or versed in—the literature". One new work on every concert program, he feels, is not too much to ask and would give a tremendous lift to the whole contemporary movement.

When Aaron Copland talks about performances of new music, he knows whereof he speaks for he has had plenty of experience along this line—pleasant and otherwise—with his own works. Take his jazzy Piano Concerto, for instance, which has been hissed by some of the ablest hissers from New York to Mexico City.

How to Behave When Hisssed

He recalls ruefully a performance of the concerto in the latter city conducted by Carlos Chavez with himself as soloist. Some of the listeners took an immediate dislike to this unconventional work and began to hiss it with characteristic Latin vigor. Others in the audience began to shush the hissers with equal vehemence, and between the hissing and the shushing, such a tumult was raised that Copland looked apprehensively at the conductor for a sign as to whether to stop the performance or go on to the bitter end.

"We go on!" muttered Chavez, grimly. So they did, Copland wondering the while whether it was the correct thing to take a bow to hisses. At the finish, however, there was sufficient applause to drown the hisses and the bow definitely was indicated.

But the day of the violently negative reaction to modern music is pretty well over now. While not everyone likes the contemporary musical output, in toto, most people show an encouraging willingness to listen. Copland, for instance, is at work right now on his new Sonata for Violin and Piano which he will play for the first time with Ruth Posselt in the New York Times Hall next January, and he looks forward confidently to scarcely any hisses at all.

Music on the Air

By MARK CONEY

En Voiture—

Columbia is to be congratulated for giving the whole country a chance to hear the Collegiate Chorale, one of the best singing ensembles heard in New York in years, in the series of four half-hour programs from 11:30 to midnight Sundays. The first broadcast on Dec. 5 proved that nothing of the chorus's expertness is missed by the microphone. Robert Shaw, founder and conductor, is the young man responsible. . . . 27-year-old William Horne, tenor, recently discharged from the Army after a minor accident, began a series of four weekly appearances on WQXR's "America's Artists" on Dec. 4 at 5:30 p. m. . . . If you're receptive to music that early in the morning, listen to the new series of chamber music concerts by the NBC String Quartet on Saturday mornings at 9:30. The players, all members of the NBC Symphony, are Mischa Mischakoff, first violin; Daniel Gilet, second violin; Carleton Cooley, viola, and Frank Miller, cello. This group will alternate, every other week, with a second quartet (also NBC Symphony men) composed of Joseph Gingold, Bernard Robbins, Milton Katims and Benar Heifetz. . . . These men are all top flight ensemble players. Too bad a better spot couldn't have been assigned to them.

The Orchestras—

Howard Barlow's first appearance his season with the New York Philharmonic-Symphony (CBS, Dec. 19, 3 p. m.) will bring the first radio performance of Bernard Herrmann's "Berceuse for the Fallen," one of the League of Composers' commissioned war pieces (here's hoping it will prove better than those that have preceded it!). Albert Spalding will be soloist in a Beethoven Violin Concerto. . . . Leopold Stokowski succeeds Toscanini on the NBC Symphony podium on Dec. 12, continuing for 12 weeks. Toscanini will be back in March. . . . Broadcasting from Pittsburgh, the Boston Symphony offers Brahms's Second Symphony, under Serge Koussevitzky, over the Blue on Dec. 11, 8:30 p. m. . . . The Bostonians, by the way, have acquired a sponsor—Allis-Chalmers of Milwaukee—for their weekly series on the Blue. NBC's Deems Taylor is scheduled to be loaned as commentator. He is no longer on the Family Hour but started with the new Blue "Hall of Fame," with Paul Whiteman, on Dec. 5. . . . Leon Barzin, conductor of the National Orchestral Association, replaces Eddy Brown as batonist of the WQXR Orchestra on Jan. 1. Mr. Brown will return to concert playing.

Christmas on the Radio—

Helen Traubel has been chosen by the Co-ordinator of Inter-American Affairs to make recordings of "Silent Night" and "Adeste Fidelis" with the New York Philharmonic-Symphony under Howard Barlow, to be distributed to over 100 radio stations in Central and South America and for our Army and Navy posts overseas. . . . CBS's plans include a Christmas program for "Great Moments in Music" with Jean Tennyson, Jan Peerce and Robert Weede at 10:00 p. m., and excerpts from the "Messiah" played by the Columbia Symphony under Sir Thomas Beecham with Eileen Farrell as soloist at 11:30 p. m. on Dec. 22 and the annual carol program, with the Columbia Concert Orchestra, conducted by Bernard Herrmann with Miss Farrell again as soloist and Julius Matfield, organist, at 1 a. m. Christmas morning. The Blue's Christmas broadcast from the Metropolitan will be "Mignon".

Cuff-Notes—

The return of Erno Rapee and the Radio City Music Hall Symphony at 11:30 p. m. Fridays is a welcome addition to serious music programs. Jennie Tourel and Richard Liebert were guest soloists on Dec. 10. . . . Russia's appreciation of Toscanini's aid in the war against the Nazis is demonstrated in an NBC Symphony exhibit which has been running for several months in the House of the Red Army in Moscow. Several panels of pictures show the orchestra, studio 8-H, Toscanini and Stokowski. . . . In an attempt to revitalize the 6 to 7 p. m. spot on NBC, the net is offering a new daily 20-minute musical, "Serenade to America," with orchestra, chorus and outstanding guest conductors and soloists. Nan Merriman was first of the latter on Dec. 6. . . . Joan Field, first violin of the WQXR Orchestra, will solo in the station's new "Green-room" stanza at 2:30 p. m. Dec. 17.

Famous Carols

(Continued from page 6)

Jenny Lind and her husband, Otto Goldschmidt, "Over the Hills and Over the Dale" ("In vernali tempore") was a carol especially reserved by them for the household festivities on the feast of the Epiphany.



J. M. Neale

Neale was quite right in estimating his success. If only a few of these "Carols for Christmastide" have achieved popularity this is a high score considering the

judgment of nearly a century. Little did Peter Rhuta think that his practical and seemingly unimportant collection would reach such prominence in his homeland or dream that it would achieve the notice of the English-speaking world. Neale's efforts were hardly in vain, for he has given us some of the most loved English carols and at the same time revived an interest in the old carol melodies. An interest of such proportions that many would feel Christmas had a hollow ring unless it was graced by the tunes he helped to preserve and the settings with which he clothed them.

Sibelius's Birthday Celebrated

The 78th birthday of Sibelius was celebrated on Dec. 8 at the American Common in New York with a program of the composer's works. Dr. Sigmund Spaeth, president of the National Association for American Composers and Conductors, was the speaker and Carina Orasto, soprano, the soloist.

Opera at the Metropolitan

(Continued from page 9)

The singers were Jarmila Novotna as Mimi; Frances Greer as Musetta; Armand Tokatyan as Rodolfo; Francesco Valentino as Marcello and Norman Cordon as Colline. The lesser roles were taken by George Cehanovsky, Gerhard Pechner, Lodovico Oliviero, Louis D'Angelo and Carlo Coscio. Cesare Sodero conducted.

The performance was a routine one and most of the singing was not of the best. Mme. Novotna gave a sympathetic if slightly Faubourg-Saint-Germain characterization. Vocally, she was not up to her best. Mr. Tokatyan sang explosively but the audience liked it. Miss Greer was a vivacious Musetta. The best vocalization of the evening was done by Mr. Valentino. The audience was a capacity one.

Memorable "Walküre"

The first performance this season of "Die Walküre" the evening of Dec. 2 fell sharply into two parts. On the stage the achievements were, to put it with the extremes of charity, undistinguished. From the orchestral pit the audience heard far and away the finest interpretation of the work given at the Metropolitan in at least 30 years. For this one man and one man only deserves the profound gratitude of the entire Wagnerian community—the conductor, George Szell.

It is no news that Mr. Szell ranks among the most richly gifted operatic leaders now functioning in this country. But his "Walküre" lifts him to an entirely new plane. It adds immeasurably to his artistic stature and encourages one to anticipate with delight his treatment of the remaining "Ring" dramas when the unabbreviated cycle comes around. For not a few who heard the performance in question it suddenly renews some of those fine frenzies of Wagnerian rapture, which might seem to have passed with the snows of yesterday but actually are as ecstatic and enduring as ever when the right imagination, sympathy and temperament are there to evoke them.

Throughout the evening the listeners were privileged to hear in its fullness and glory one thing which has for years been denied them—the sound of the Wagnerian orchestra. What this means can be known only to one who has truly experienced it. To note just a single instance of many: When in the past three decades has the incomparable music of the "Todesverkündigung" attained the splendor and god-like nobility it encompassed this time, with such priceless euphony and purity of woodwind and brass?

Orchestra Magnificently Alive

Mr. Szell's reading, moreover, is in its every dimension, vivid, pulsating, magnificently alive. Never does it slump, never does it betray a relaxing grasp, not for a split second is it pedestrian, let alone dull. It is considerate of the voices, yes; but not once on any specious misapplication of this plea can the conductor be taxed with reducing the mighty Wagnerian design to miniature proportions. He feels the spaciousness of the potent architecture, he pursues indefatigably the weaving line of Wagner's melos, he characterizes with the most unerring instinct for their significance the marvelous themes. Here and there his tempi can be more than usually fast or slow. Yet nothing sounds hurried, no detail is slighted and the musical current flows with majestic sweep and breath.

There will be later occasions to discuss a new cut or two that Mr. Szell made, one of which in the "Todesverkündigung" (96 bars, from Brünnhilde's "Du sahest der Walküre sehrenden Blick" to two bars before Siegmund's "So jung und schön erschimmerst du mir") is deeply regrettable, the more so as it saves only about four minutes.

The stage performance can be briefly dismissed. Except Mme. Traubel, who accomplished some admirable singing in the last act, none of the artists seemed at top of form and Mr. Huehn, the Wotan, clearly labored against an indisposition. Rose Bampton's Sieglinde could be challenged on many points, Mme. Branzell's Fricka was explosively petulant, while Mr. Melchior's Siegmund and Mr. List's Hunding have known happier evenings.

Yet again, as at "Tristan" a week earlier, the real story was the conductor.

The Initial "Carmen"

With Lily Djanel in the name part, the year's first "Carmen" on the evening of Nov. 29 was a familiar one involving no startling new developments but offering several moments of stirring drama and some highly satisfactory singing.

The performance was conducted by Sir Thomas Beecham which accounted for the fact that things moved swiftly and surely on the stage and for the further fact that the orchestra gave the full-bodied account of its portion which it must do if anything is to be made of Bizet's score, musically. The drama takes care of itself.

Miss Djanel's conception of Carmen, as we already know, is earthy and devil-may-care without being sinister. It is unexaggerated and credible and sometimes grippingly dramatic, as in the last episode of the third act and in the final act. Her low tones have a tendency to become breathy, but, in general, her vocal characterization matched the dramatic.

Some of the best singing of the evening was done by Raoul Jobin, as Don José, and Nadine Conner as Micaela. The former delivered his "Flower Song" in warm, round tones and with affecting emotion. His grasp of the entire role, theatrically, has grown considerably. Miss Conner received the biggest round of applause of the evening for her ingenuous, elfin embodiment of Micaela which she brought to a delightful, clear-voiced, intelligently sung climax in her third act aria.

There are other roles in which Alexander Sved's robust baritone shows to much better advantage than it does in Escamillo. He did well, however, with his inappropriate assignment and added vocal power to an ensemble which frequently was in need of it.

John Baker in Debut

John Baker made his initial appearance on the Metropolitan stage as Morales who has only a few brief lines in the early part of the first act. He bore himself well, however, and his baritone was fresh and pleasing in quality.

In lesser roles, Thelma Votipka and Lucille Browning, as Frasquita and Mercedes, respectively, must be singled out for special praise. Their duet was delightful vocally, and they projected it with much charm and style. Others who contributed substantially to the performance were

George Cehanovsky as Dancaire, Alessio de Paolis, Remendado, Lorenzo Alvary as Zuniga. Désiré De-frère was the stage director. R.

"Magic Flute" in English

"The Magic Flute", in the Metropolitan's attractive mounting, made as delightful a fantasy as ever in its first performance of the season on the evening of Dec. 1 Bruno Walter conducted this lovely score, which Beethoven shrewdly valued as Mozart's finest, and made of it a thing of sun-lit grace and beauty. So deft, so luminous and so affectionate a reading of Mozart seldom is heard in the opera house.

Another rare pleasure was to find that for once, all the principals apparently had been chosen as much for physical and dramatic adaptability to their roles as for their vocal fitness. The language again was English and it was sung, for the most part, as though the performers really intended to make their lines intelligible across the footlights.

Charles Kullman portrayed Tamino with youthful buoyancy and an elegance of manner and voice befitting the high-minded prince. Of Pamina, Jarmila Novotna made an appealingly fragile and bewildered maid who was not at a loss, however, for robustness when her singing assignments demanded it. Ezio Pinza, in particularly good voice, made his familiar impression of benign dignity as Sarastro, as did Norman Cordon in his brief appearance as the High Priest.

Mack Harrell very nearly stopped the show with his suave and stage-wise delineation of Papageno, a difficult impersonation which generally appears merely silly rather than sophisticatedly funny as Mozart obviously intended. Lilian Raymondi again was the petite and coy Papagena, and made an engaging partner in Mr. Harrell's buffoonery. Josephine Antoine was a pretty Queen of the Night—almost too pretty and scarcely heavy enough, vocally, for the role of a witch. The Moor, Monostatos, was given appropriate caricature treatment by John Garris. Irene Jessner, Maxine Stellman and Anna Kaskas were able assistants to the Queen, and Marita Farell, Mona Paulee and Thelma Altman were equally effective as the Genii. Others in the cast were John Dudley, Louis D'Angelo, Emery Darcy and John Gurney. R.

"Rigoletto" Revived

A huge audience filled the Metropolitan Opera House on the evening of Dec. 3 for the "revival" of Verdi's "Rigoletto", which was a revival only in the sense that the ever-popular work had been absent from the repertoire for a season or two. The moth-eaten scenery and stock stage business have not changed with the years. Vocally and orchestrally there was much to commend. Lily Pons as Gilda sang with admirable accuracy and attention to ensemble. Had she been less preoccupied with her costume, she would also have created an excellent characterization.

Mr. Tibbett's Rigoletto is a convincing, if unorthodox, impersonation. By underplaying the malevolent elements in the jester's character he emphasizes the sympathetic aspects of his personality. He sang and acted with authority. Jan Peerce as the Duke carried off the vocal honors of the evening with his ringing tones and ease of production. The Sparafucile of Nicola Moscona was also well done. More singing and less acting would have improved the Maddalena of Anna Kaskas. Osie Hawkins as Monterone and George Cehanovsky as Marullo contributed substantially to a performance which was competent without ever becoming exciting. Cesare Sodero conducted with attention to the refinements of Verdi's scoring and with regard for the singers. S.



Viktor Fuchs Enjoys a Visit with His Pupil, Irene Jessner, Soprano of the Metropolitan Opera, at Her New Home in Katonah, N. Y.

"Boris" Repeated

"Boris Godunoff", which opened the season, was the first work to have a repetition. This was at the Saturday matinee on Dec. 4. The distribution was the same as at the opening, Ezio Pinza assuming the name-part and Kerstin Thorborg being Marina. Armand Tokatyan sang Dmitri and the remaining roles were assumed by Thelma Altman, Marita Farell, Anna Kaskas, Alessio De Paolis, Mack Harrell, Nicola Moscona, Leonard Warren, Salvatore Baccaloni, John Dudley, Doris Doe, John Garris, John Gurney, Osie Hawkins, Gerhard Pechner, Lorenzo Alvary and Emery Darcy. George Szell conducted. Silver, the horse who stole the headlines at the opening, behaved perfectly on this occasion. N.

Lecture and Concert Commemorate Motu Proprio

A lecture, concert and exhibit were presented on Nov. 18 by the Music Library of New York, sponsored by the Society of St. Gregory of America. The occasion was the fortieth anniversary of the *Motu Proprio* on Church Music of Pope Pius X. Rev. Thomas F. Dennehy, president of the Society of St. Gregory, lectured on "The Work of the Solesmes Monks in the Revival of Gregorian Chant". A description of the exhibit was given by J. Vincent Higginson. The "Solenn Preface", "Pater Noster" and "Exultet" were sung by Rev. Dennehy, assisted by the Pius X Choir. The choir was directed by Mary Saunders with Katherine Carroll as accompanist.

Mu Phi Epsilon Initiates Traubel

Helen Traubel, soprano of the Metropolitan Opera, was initiated into Mu Phi Epsilon, music honor sorority, at a meeting of the Tau Alpha Chapter in New York recently. The sorority celebrated its 40th anniversary with concerts of alumnae and active chapters throughout the nation. Tau Alpha honored Mrs. H. H. A. Beach with a concert at which Harriet Henders, soprano, and Margaret Smith, violinist, appeared.

Mme. Louis Voccoli, teacher of singing, presented her pupil, Gloria Moldt, in recital in her studio in the Metropolitan Opera House Building, on the evening of Nov. 21. The singer was assisted by Antoni Voccoli, pianist. Miss Moldt and Mr. Voccoli were scheduled to repeat their program at the Hotel Astor on Dec. 19.

Orchestra Concerts

(Continued from page 10)

with the greatest of ease, but little more can be said save that his tone, in lighter passages such as the Andante, was agreeable. In the heavier portions, Mr. Istomin has not yet learned to discriminate between vigor and volume, nor have any of his instructors told him, apparently, that beauty of tone in a pianist as in a singer is more important in the long run than volume of tone.

On the brink of his 18th year, he is not yet mature enough either musically or spiritually to convey the depths of Brahms's mighty work. His talent and his facility are incontestable, and if he is lucky, the other qualities will come and we shall then have a pianist to reckon with. Mr. Rodzinski gave an excellent accompaniment although the Andante was taken at a faster pace than we are accustomed to hear. The Mozart Overture had the necessary lightness and clarity though the heavier instruments somewhat overbalanced the violins. The other two works were repeated from previous programs. H.

Horowitz Plays Rachmaninoff

New York Philharmonic-Symphony, Artur Rodzinski, conductor; Vladimir Horowitz, pianist, soloist. Carnegie Hall, Nov. 25, evening:

"Soldier on the Town" (First Performance)Nicolai Berezowsky
Symphony No. 3, in B Minor, "Ilya Mourometz"Glière
Concerto No. 3,Rachmaninoff
Mr. Horowitz

Nothing really counted on this occasion but Mr. Horowitz and the Rachmaninoff Concerto. Mr. Berezowsky's "humorous march", one of the 17 brief scores commissioned by the League of Composers and treating some aspect of the war, is a trifle that goes in one ear and comes out of the other. To judge by this humoresque soldiers "on the town" seem to spend their few free hours getting a trifle tipsy and (presuming they are musical) dreaming of Prokofieff. The audience applauded with vigor Glière's more than 30-year-old symphony, though it is monotonously over-written and today sadly "old hat". Better music than either was the familiar Tchaikovsky Andante Cantabile, given in memory of the late member of the orchestra's Board of Directors, Walter Winston Price.

Mr. Horowitz's performance of the Rachmaninoff was colossal, no less, and often as he has played the work it may be doubted if he ever made it so stupendously exciting. Carried away by the speed, power and electrical virtuosity of the feat the huge gathering screamed and stormed and if at the close the roof of Carnegie Hall had then and there blown off nobody would have been astonished. Mr. Rodzinski's accompaniment was worthy of the work and the pianist. P.

Serkin Plays Early Beethoven

Philadelphia Orchestra, Eugene Ormandy, conductor. Soloist, Rudolf Serkin, pianist. Carnegie Hall, Nov. 23, evening:



Rudolf Serkin



Vladimir Horowitz

Brandenburg Concerto, No. 6 in B FlatBach
Concerto No. 1 for Piano and Orchestra in CBeethoven
Mr. Serkin
Symphony No. 6Shostakovich

The concert got off to a poor start with a somewhat muddy performance of the Bach, played by about 30 members of the orchestra. It was not a particularly interesting revelation of the work. With the Concerto, however, things began to happen. Mr. Serkin played superbly from every point of view and whether in loud or soft passages, his tone was invariably of exquisite purity. Technically, there was nothing left to be desired. It is good to know that there is still really fine piano playing to be heard by a few performers at least. Also that a conductor can be in complete accord with the soloist.

The Shostakovich, first heard here by the same orchestra under Stokowski, two years ago, still seems to lack focus, to be ever going somewhere without really arriving. The first movement, in spite of some magnificent effects in instrumentation, is top-heavy. The two following movements, short, are somewhat blatant, but are jolly music, perhaps of not essential importance, though made to appear so by deft scoring. The final movement is vaguely reminiscent of an American song popular several decades ago.

Throughout the concerto and the symphony, the orchestra played magnificently and did credit not only to the conductor but to itself. H.

Rodzinski Has Morini as Soloist

New York Philharmonic-Symphony, Artur Rodzinski conducting; Erica Morini, violinist, soloist. Carnegie Hall, Nov. 27, evening:

"Soldier on the Town"Nicolai Berezowsky
Symphony in B Minor, No. 3 ("Ilya Mourometz")Glière
Concerto for ViolinGlière
Violin Concerto in A MinorGlazunoff
Miss Morini
"Capriccio Espagnol"Rimsky-Korsakoff

Dr. Rodzinski again earned the warmest congratulations as a canny and ingenious program maker. Without the three Bs, without Wagner, without Strauss—indeed without any of the staples of symphonic literature, he manages, and managed again on this occasion, to prepare a list that is at once fetching, stimulating and musically satisfying. Because of Miss Morini's almost incredible artistry as a violinist, the Glazunoff Concerto provided the peak interest of the evening. Her invariably secure intonation, whether in double stops or wide position leaps; the melting loveliness of her tone and the great musical intelligence that went into her interpretation made inevitable the ovation which she received.



Erica Morini



Byron Cantrell

But the Glière Symphony, little known here, also was a thing of more than ordinary interest and made a deep impression upon the audience. It is, of course, derivative music and depends rather too much on sequential figures and chromatic modulation for its thematic development. There were moments in the second movement when one expected the song of the Rhine Maidens to begin at any moment, or Siegfried's horn call. However, it is music with great facility, considerable emotional impact and much pictorial imagery. We were glad to hear it and will not be averse to hearing it again.

Rimsky-Korsakoff's Capriccio, which is virtually fool-proof, produced its customary colorful effect.

Of Berezowsky's "Soldier on the Town", there is little to say except that it is no worse than the others we have heard of the seventeen works commissioned by the League of Composers to represent some aspect of the war, and in some ways it is better. Because it makes no pretense of being profound—it is a strict-rhythmed little ditty in 4/4 meter—it is a less blatant pot-boiler than the others. It is too bad that these composers took their assignments so lightly. Some good music might have been written.

The same program was given on the afternoon on Nov. 28. E.

New York Little Symphony

The New York Little Symphony, Joseph Barone, founder and conductor, gave the first concert of its second season in the Carnegie Chamber Music Hall on the evening of Dec. 28, with Jean Geis, pianist, and Byron Cantrell, composer-conductor in debuts. Miss Geis made a good impression in the Mendelssohn Concerto in G Minor, and Mr. Cantrell conducted his own tone-poem, "Huck Finn", which, in spite of its brevity, was well received. The remaining works heard were Ravel's "Toccata" and Villa Lobos's "Polichinelle" by the pianist, Mozart's "Paris" Symphony in an arrangement by Mr. Cantrell, a Suite by Byrd and an orchestral concerto by Stamitz.

Associated Music Teachers League Meets

The Associated Music Teachers' League held its second meeting of the season at Steinway Hall recently. Rose Raymond spoke on "Clearing

Up some Misconceptions of the Mat-thay Principles" and played works by Schubert, Beethoven, Chopin and Liszt. The League's first meeting was held on Oct. 28.

Juilliard School Establishes Center

The Juilliard School of Music, Ernest Hutcheson, president, through its extension department, has established a new music center at Southwestern College in Memphis, Tenn. Fourteen such centers have been started throughout the country since 1929. Appealed to by several communities for financial aid in establishing music centers, the extension department recognized the vast possibilities of working out a co-operative plan in cities and schools located throughout the country and organized what has come to be known as Juilliard Music Centers.

The first experimental centers were established in Atlanta, and at the George Peabody College for Teachers in Nashville, Tenn. In each case the request for help and direction originated with the community itself. The Juilliard thereupon sent a representative from the graduate school into these cities for the purpose of cooperating with the existing musical agencies to organize and train chamber-music groups and choral classes, give public concerts, recitals for children, lectures on music history and appreciation, and, in several instances, to develop symphony orchestras.

Lectures by Jacobi Being Given at Juilliard School

A series of five lecture-recitals by Frederick Jacobi, assisted by students of the Juilliard Graduate School, will be held in the recital hall of the school on Tuesday afternoon at five o'clock. The recitals which began on Nov. 30, will be devoted to Schubert, Bloch, Milhaud and Gershwin. The programs will be as follows: Schubert (chamber music), Nov. 30; Schubert (Songs), Dec. 14; Bloch, Jan. 25; Milhaud, Feb. 8; Gershwin, Feb. 22.

Vera Curtis Offers Lecture-Recitals on "Parsifal" and The Ring

Vera Curtis, for seven seasons a member of the Metropolitan Opera, is offering a series of operatic lecture-recitals on "Parsifal" and the Ring dramas in her New York studios. Miss Curtis has presented these programs in various musical centers throughout the country.

Ernest Friedlander Joins Faculty of University of Wisconsin

Ernest Friedlander, cellist, who was heard in recital in the Town Hall on Nov. 19, has been appointed head of the cello department at the University of Wisconsin, Madison, Wis. Mr. Friedlander has also become a member of the Pro Arte Quartet.



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NEW MUSIC: More Carols, Songs and Novelties Appear

TWO SONGS BY HAGEMAN AMONG GALAXY NOVELTIES

NEW SONGS by Richard Hageman invariably attract attention and two by that composer just published by the Galaxy Music Corporation are salient examples of his roundly matured creative style. Both "Little Things" and "Voices" disclose anew his discerning sense of proportion in the treatment of his texts—and he has a habit of choosing his texts of fine quality—along with his so frequently proved ability to write a sensuous melodic line that always has distinction and is never trite. The poem of "Little Things" by Orrick Johns is of intriguing character in itself and the setting of it is aptly imaginative, while "Voices" is a charming fancy in both music and text. Both songs are issued for medium voice.

To Galaxy's series of flute compositions by Georges Barrère is now added a set of three cadenzas for Mozart's flute concerto in G, conceived with the authoritative sense of appropriate style and executed with the deftness and felicity of craftsmanship already revealed in the distinguished flutist's transcriptions for his instrument.

For the organ Galaxy publishes a new piece by Powell Weaver entitled "The Cuckoo," a whimsically devised scherzino, picturesquely imitative, that offers a refreshing diversion to the players of that instrument.

SONG OF VARIOUS STYLES IN NEW G. SCHIRMER SHEAF

AMONG recent G. Schirmer novelties are songs by Marion Bauer, Jean Berger, Paul Kerby, Walter Golde, Lily Strickland and Angela Diller, along with a new and well-fashioned arrangement by Kenneth Downing of the old Dutch "Prayer of Thanksgiving," based on the Eduard Kremser version, using Theodore Baker's English translation of the text.

In her "Songs In the Night" Marion Bauer has written in a more frankly melodic vein than in some of her previous songs and it is a vein greatly enriched by a ripe and colorful harmonic feeling. It is a song of poetic beauty and obviously spontaneous inspiration.

Jean Berger's "They All Dance the Samba" is a Latin-American samba for which the composer has written the original Portuguese words. Willis Wager has made an English version of them. The samba rhythm is insistent and infectious and the long-phrased melodic line is characteristic and highly effective.

Lily Strickland's "What's de Mat-tah, Sinnah?" is an essentially appropriate handling of an old Negro spiritual in the composer's collection, which is here presented in such a way as to give it a strong appeal. It is simply arranged, with a chordally warm accompaniment.

In "On Freedom's Wings" Walter



Marion Bauer

Georges Barrère

Golde has set a poem by Margaret Bristol about "the great new world appearing" in which all shall be kin to music that has a fine, vital melodic swing and lift that should make it one of the prime favorites of the war-born songs.

Then Angela Diller has written a simple but devotionally appealing setting of "Our Father Who Art in Heaven," precluding the prayer proper with a recitative passage drawn from St. Luke and St. Matthew, and Paul Kerby has set Browning's "Oh, To Be in England" to music of delicate charm and expressiveness.

NEW CHRISTMAS CAROLS AS LATE-HOUR ARRIVALS

ELEVENTH-HOUR arrivals of new Christmas music include four carols of unusual beauty and a Christmas cantata from G. Schirmer. Three of the carols are original, a lovely and individually conceived "Carol of the Angels" with both music and words by John Jacob Niles, for four-part mixed chorus with soprano solo; Carl F. Mueller's fine and quaintly-flavored "Lord Jesus, in the Winter-Time," issued for both three-part women's chorus and four-part chorus of mixed voices; and "Tell Me, Shepherd, What Did You See?", a somewhat more elaborately planned work of uplifting imaginative beauty, with words by George Craig Stewart, for four-part mixed chorus and junior choir in unison. The fourth carol is the charming Appalachian carol, "I Wonder as I Wander," from the John Jacob Niles collection, as arranged by Mr. Niles and Lewis Henry Horton for four-part chorus of men's voices with solo for medium voice. The cantata is "A Song of Bethlehem," designated "a little Christmas cantata," by Lura Love, a simply written but melodically effective work for three-part chorus of women's voices and a narrator, with incidental solos for first and second sopranos and alto.

The firm of J. Fischer & Bro. publishes a short organ piece by Seth Bingham, "At the Cradle of Jesus," a simply fashioned and appealingly moodful piece that should be found very useful by organists at this season, and also issues the late Pietro A. Yon's beautiful chorus "They Call Him Jesus" in solo form, in which it

is just as effective as in the choral versions. It is published in two keys.

From the M. Baron Co. comes a Christmas song of unusual character by Jacques Wolfe, "Star of Courage," a setting of a poem by Merrick Fifield McCarthy. The composer has adopted a distinctive rhythmic scheme and has produced a song of uncommon atmospheric suggestion and attractiveness. It is published for solo voice in three keys and also for four-part mixed chorus and for women's voices in three parts. An effective violin obbligato is provided for the highest key in the solo form and for the choral versions.

The E. C. Schirmer Music Co. makes several further additions to its seasonal list. Of novel interest are arrangements by Stephen D. Tuttle for four-part women's chorus of two Spanish Christmas songs, "Hasten, Shepherds, Hasten!", based on a Galician melody and provided with optional accompaniment of percussion instruments, finger-cymbals, castanets and tambourine, and "There Was No Room for the Christ-Child," the melody of which is that of an Asturian Nativity song. And for four-part men's chorus there are arrangements by Henry G. Mishkin of two Polish carols, "Tell Me, Shepherds Dear" and "How Still and Tiny," and a set of Three Christmas Laude of the 15th century, with traditional texts.

Then in the choral field the firm issues a new work by Mario Castelnuovo-Tedesco, "Lo, the Messiah" ("Ecco di Messia"), for mixed voices in four parts, a chorus that expresses a liturgically festive spirit with singular beauty. It could be used appropriately in Christmas services. Then there are Two Plato Settings, "Country Gods" and "Country Music," by Martha Alter, for chorus of women's voices, flute and piano, unusually attractive compositions, in which a piquant archaic charm is achieved in the music. English versions of the texts are by Walter Leaf and Robert Bridges. And, in addition, Gustav Holst's "The Heart Worships" appears in an effective choral version by Channing Lefebvre and Richard Hageman's "Miranda," in a well-devised arrangement for three-part women's chorus by Katherine K. Davis.

A RHAPSODY BY FEDERER FOR PIANO AND ORCHESTRA

SHORT compositions for piano and orchestra are all too few and the Theodore Presser Co. is to be commended for bringing out a Rhapsody in D Minor by Ralph Federer of but eighteen pages in length and offers the soloist ample opportunity for effectively colorful treatment of substantial musical themes. There are rapidly shifting moods, from the Adagio at the beginning to the brilliantly majestic close, to test the ready adaptability of the player. Published both with the orchestral score and in a well-balanced arrangement for two pianos, it is a work particularly useful for advanced students as a step towards public playing of concertos.

THE MARKS "ARROW SCORES" REACH THEIR EIGHTH VOLUME

THE series of Hampton Miniature Arrow Scores published by the Edward B. Marks Music Corporation has now been extended by the addition of an eighth volume, devoted to orchestral works by Russian and Bohemian composers. The Russian works are a symphonic suite arranged from the music of Rimsky-Korsakoff's opera "Le coq d'or" by Alexander Glazunoff and Maximilian Steinberg, and Ippolitoff Ivanoff's suite of four "Caucasian Sketches," while the Bohemian Smetana has been drawn upon

for two of his symphonic poems, "The Moldau" and "From Bohemia's Fields and Forests."

These colorful orchestral scores as here presented follow the same pattern as their predecessors in the series, with the same system of arrow signals designed to enable those unacquainted with the art of score reading to follow the instrumental outline. The large format of the book provides space to accommodate an average of four reduced score pages. With conspicuous black arrows pointing to the principal musical line or lines in every measure even the casual reader of music can trace the main arteries of the music and gain a more intelligent knowledge and, therefore, a more intelligent enjoyment of it. This is a thrice-admirable series and Volume Eight conforms to its highest standard.

ENGLISH TEXTS SUPPLIED NOW FOR DE FALLA SPANISH CYCLE

Manuel de Falla's set of Seven Spanish Folksongs published with Spanish and French texts by the Associated Music Publishers at the time it was first being sung here is now re-issued by the same firm with English texts by Elaine de Sincay inserted. In this edition for voice and piano the voice part inevitably assumes more importance and individuality than in the version for voice and orchestra, in which the vocal part has the effect of one more orchestral instrument. The titles given for the English texts are "The Moorish Cloth," "Murcian Seguidilla," "Asturiana," "Jota," "Lullaby, Song and "Polo." L.

BRIEFER MENTION

For Piano Solo:

"Rest Here in Peace," final chorus from Bach's "St. John Passion" freely adapted by Frederick Dawson to form a fine and impressive piano piece, with two alternative endings (Oxford: C. Fischer).

"The Lord's Prayer," by Albert Hay Malotte, knowingly transcribed by Carl Deis (G. Schirmer).

"Themelodies" from the Andante of Tchaikovsky's "Symphony Pathétique," Liszt's Hungarian Rhapsody No. 2 and Rubinstein's "Kamennoi Ostrov," newest additions to Maxwell Eckstein's series of convenient and easily played arrangements of Themes and Melodies from Famous Compositions (C. Fischer).

Little Tango and 'Album Leaf' by Giacomo Puccini, two two-page pieces of special interest as probably the only piano pieces ever published by the famous Italian composer of "La Bohème" and other favorite operas (Marks).

"Braziliana," by Mark Nevin, an attractive two-page piece adroitly employing familiar Latin-American characteristics (Schroeder & Gunther).

"Evening on Lake Koronis," by Myra Adler, an effectively descriptive and fluently written piece, following traditional lines, inspired by a Minnesota lake named for an Indian girl (Presser).

"The Army Air Corps," Robert Crawford's official song of the U. S. Air Corps, appropriately arranged as a piano solo by Maxwell Eckstein. A simplified edition by the same arranger, very easy to play and provided with the words, is also published (C. Fischer).

For Baritone:

"The Bride of the Waves," polka brillante by Herbert L. Clarke, authoritatively arranged by Arthur H. Brandenburg for baritone solo with piano accompaniment, given in both the bass and treble clefs (Witmark).

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Composers' Corner

Roy Harris's Sonata, to which Joseph Szigeti is listening (see accompanying photograph) will be given its first New York concert performance by Robert Gross in February. Mr. Harris writes that in Colorado they are enjoying "sunshine, great snow-capped mountains, space, time, quiet." Also that there will be news soon of his Sixth Symphony.

Robert Stolz, composer-conductor, who led the first performance of "The Merry Widow" in Vienna in 1907 and who presided over the pit for several months in the current Broadway revival, has composed a waltz which is said to delineate the five great loves of his life. It is appropriately titled "Mes Amours".

"Pioneers of Wisconsin", the maiden effort of a new song-writing team, received its first public performance at the Wisconsin-Northwestern football game recently. The composer, Fritz Kreisler. The poet, Clarence A. Dykstra, president of Wisconsin University. Dykstra asked the violinist to write the song in 1940 and Kreisler said he would if Dykstra wrote the words. Raymond F. Dvorak, director of the university band, led the first performance and it was sung by William Pfeiffer, lecturer in the university school of music.

Charles Mills, young American composer, is the winner of the \$100 Roth Quartet prize for 1943, for his string quartet, according to Feri Roth, leader of the quartet.

Josef Blatt, whose violin concerto was performed at Carnegie Hall two years ago, has completed a three-act opera, "Moses", which takes about one hour in performance. It calls for an orchestra of only 13, but includes chorus, ballet and eight solo parts, of which four are leading roles and the other four a male quartet.

Mabel Daniels's work for flute and strings, "Pastoral Ode", was given in Philadelphia at a Cosmopolitan Club concert in November. Her prelude for orchestra, "Deep Forest", has been broadcast by short wave to England, Iceland, Europe, North Africa, Australia and the Pacific Islands under the direction of Macklin Marrow, through the facilities of the OWI.

Three so-called "Bonn" sonatas of Beethoven, in E Flat, F Minor and D, are being published in a new edition by Leonard Feist's Mercury Music



Joseph Szigeti and Roy Harris Listen to the Latter's Sonata, Played by Johana Harris and Robert Gross in Colorado Springs

Corporation, which states that their last publication for general circulation was in 1783, by Bossler of Spyer. Felix Guenther is the editor of the new edition. The sonatas are said to have been written by Beethoven at the age of 11.

BOOKS

"Sing for Christmas" Gives Carols In Story and Pictures

A Christmas book of unique charm and appeal for children and, it must be confessed, for grown-ups as well, is Opal Wheeler's "Sing for Christmas," just published by E. P. Dutton and Company. Officially designated as "a round of Christmas carols and stories of the carols," it gives the music of some twenty-nine favorite carols, and in almost every case the story of how the song came into existence is told.

The story-telling is picturesque in expression and governed by a shrewd and sympathetic understanding of child psychology, and to enhance it the book is lavishly supplied with illustrations by Gustaf Tenggren that are masterpieces of whimsical humor. Some of them are in black and white, others are richly colorful with a suggestion of crayon technique, and in all of them there is a distinct quaintness of touch and a vivid sense of the child's world of make-believe that cannot fail to stimulate the imagination of little people and give new birth to that of grown-up children as well.

All the best-loved of the Christmas carols are here, presented in a form that will make the collection a perennial source of deeply refreshing Yuletide enjoyment.

In "Carols of the Ages" Edna Hutton Traces Carol History

In "Carols of the Ages" Edna Rait Hutton offers a survey of the beginning and development of Christmas carols, focussing her attention upon the hymn type of carol rather than the religious folksong, which usually has a somewhat more secular musical aspect. Consequently, the carols that here come under discussion are those common to most hymn-books. The exceedingly interesting and informative little book is published by the Bethany Press of St. Louis.

The author points out that it is only

since the beginning of the Reformation, in 1517, and the impetus given by Martin Luther, notably with his "From Heaven Above to Earth I Come," that the hymn-carol as such has been developed. The originator of the general type of Christmas carol, however, she finds, is generally considered to have been St. Francis of Assisi, who first staged a realistic Nativity scene in a little church in Greccio, near Assisi, in 1220. Paul Gerhardt, whose "Beside Thy Cradle Here I Stand" occurs in Bach's "Christmas Oratorio," and Laurentius Laurenti, of Bach's own time, are mentioned as significant figures along the line, and "Joy to the World! The Lord Is Come," with Lowell Mason's arrangement of Handel music for the Watts words, is singled out as "the carol of the ages" because of the universality of its appeal.

The origin of "Silent Night" is described and the amazing fact recorded that to date it has been translated into at least sixty-eight different languages. The contributions made by this country to carol literature are duly set forth and a list is given of the most widely used hymn-carols that have come from countries other than England and America. Finally, a chapter is devoted to excellent suggestions for the effective planning and conducting of a Candle-light Carol Hour.

"Ancient Greece in Modern America"

"Ancient Greece in Modern America" by John Robertson Macarthur (Caldwell, Idaho: The Caxton Printers, Ltd.) has a short passage devoted to music which, however, seems "lugged in" as it contains little information on the subject, probably for the reason that there are few if any really authentic musical remains. It does not seem that present-day music bearing a title relating to ancient Greece, necessarily has any relationship with it. Nevin's "Narcissus", listed by the author, seems almost a *reductio ad absurdum*. Mr. Macarthur's book is copiously illustrated, but the acknowledgments of the pictures seem inaccurate. The Reynolds painting of "Mrs. Siddons as the Tragic Muse" is in the Dulwich Gallery, London, not in Los Angeles, though there is a replica elsewhere. Rinehart's "Clytie" is or was, in the gallery of the Peabody Institute, Baltimore and not in New York's Metropolitan. The Thornycroft "Teucer" is in the Tate Gallery, London and not the Chicago Art In-

stitute. Of course, the author may merely be acknowledging the source of the photographs, but the captions are, nevertheless, misleading. Occasionally Mr. Macarthur permits himself liberties of expression which seem scarcely in accordance with the dignity of his title, as when he brackets the Nine Muses with the Dionne Quintuplets. There are also other instances.

"Duet With Nicky"

At the present time when practically everybody is invading the field of personal reminiscence of one kind or another, practically anything may be expected. "Duet with Nicky" by Alice Berezowsky (Philadelphia, New York: J. B. Lippincott Company) is an agreeable if not highly ponderable book concerning the author's life with her composer-husband. The style is chatty if slightly self-conscious, and one cannot help suspecting that the author gets a definite fillip out of writing familiarly of the great ones of the musical world. It seems highly probable, however, that Mrs. Berezowsky has definite literary ability and later she might achieve something of greater significance. Her present work is readable and agreeable. One looks for another book which will doubtless retain these desirable qualities and at the same time have a more extended appeal.

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SCHIRMER

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New York Concerts

(Continued from page 24)

soon and often, particularly when there are artists on hand to play it with such abounding relish.

The seven short movements which make up the piece are not, of course, the greater Beethoven. But they have an attraction and a humor all their own and they sound amazingly fresh. The first Allegro, alone, with its chief subject like a kind of jaunty fanfare reminds one, though not in the least imitative, of the postilion's horn fugue in Bach's "Capriccio on the Departure of a Beloved Brother". Yet each movement is an unmistakable diamond chip out of Beethoven's workshop and uncommonly characteristic and original. After at least two of them the audience did not hesitate to interrupt the continuity of the music with applause.

Joseph Fuchs, Violinist

Uncommonly fine violin playing was offered by Joseph Fuchs to a rightly enthusiastic audience at Town Hall on the evening of Nov. 26, when he appeared in recital for the first time here since he was a young boy. In the course of the intervening years spent as concert-master of the Cleveland Orchestra and in solo playing he has ripened into an artist of out-



Joseph Fuchs



Biruta Ramoska

standing qualities, and his playing on this occasion was marked by intensity of feeling, unflinching beauty of tone and finesse of style. His bowing was elastic and sensitive, his fingers were agile and sure, and his intonation was refreshingly pure.

In slow movements that demanded nobility of utterances or deep poetic sentiment, such as the Andante of the Mozart Sonata in E Flat, K. 380, or the slower sections of Bruch's "Scottish Fantasy", his playing made perhaps a special appeal by its communicative potency, though he proved himself completely equal to the virtuosic demands of three Paganini Caprices, as arranged by his sister, Lillian Fuchs, and the Ernst "Rondo Papageno", all played with brilliant effectiveness. The violinist and his efficient associate at the piano, Artur Balsam, were less successful in realizing the varying moods and the spirit of



Henryk Szeryng



Fritz Kreisler

the elusive Debussy Sonata, but the broad range of Mr. Fuchs's responsive understanding and style was none the less impressively demonstrated by the sum total of his artistic performances.

Henryk Szeryng, Violinist

Henryk Szeryng, a young Polish violinist who has been playing in South America for the past three years, made his initial New York appearance in recital at Carnegie Hall on the evening of Nov. 24, with Erich Itor Kahn collaborating at the piano. The natural nervousness attendant upon a debut was probably in no degree mitigated by a long wait after he had come out onto the platform caused by a frantic search on the part of hall attendants for the missing music rack of the piano.

The new-comer's best assets proved to be the silky texture of his pleasing tone, a certain suavity of style and temperamental dash. Balanced against these were an erratic rhythmic sense that marred the Vivaldi Ciaccona and Beethoven's "Kreutzer" Sonata especially, and inadequate comprehension of the inner import of the music played, particularly evident in the Beethoven work and the Romance of the Wieniawski Concerto in D Minor. The outside movements of the concerto, however, evoked a more convincing response and were played with considerable vitality and fire. Other numbers were a Mozart Rondo, Szymanowski's "Song to Roxana" and an "Andalusian Dance" by Sarasate.

Biruta Ramoska, Soprano

Miss Ramoska, who made her recital debut in the Times Hall on the afternoon of Nov. 28, is an American of Lithuanian parentage. She is appearing in the chorus of a local Broadway production, but her voice, itself, warrants more important things. It is naturally a fine organ of unusual size, and, one may hazard, might land its possessor in grand opera roles if more deftly produced. At present, a tendency to shout, a wide-open, white tone and general lack of color variety militate against the singer's best efforts in spite of good breath control and a generally attractive stage presence. From the point of view of interpretation, the young singer is promising but, as yet, elementary. If she can learn to use properly what nature has given her, Miss Ramoska will bear watching. Her program included a group in Italian, old and new, songs by Schumann and Marx, an aria from "Andrea Chenier", three songs in English and three Lithuanian songs. Sergius Kagen played good if somewhat repressed accompaniments.

Fritz Kreisler, Violinist

Carl Lamson, accompanist, Carnegie Hall, Nov. 27, afternoon:

"Devil's Trill" Sonata.....Tartini
Concerto in B Minor, No. 2....Paganini
"Poème".....Chausson
Fantasy on Russian Themes....Rimsky-Korsakoff-Kreisler
Tango Espagnol.....Fernandez Arbós

A capacity audience which filled every inch of available space in the auditorium, including the stage, rose to its feet when Mr. Kreisler emerged from the wings and delivered itself of



Raya Garbousova



Yehudi Menuhin

a prolonged and obviously heart-felt ovation in tribute to the dean of contemporary violinists. In this, his first New York recital of the season, the inimitable Kreisler appeared, as ever, ageless and unchanging. His hair is a little grayer and there may be a new line or two in his face, but the old flair, the distinguished manner, the magnetic stage presence are undiminished.

Musically, he impressed with the same serene authority and the same grace of style as ever. Most congenial to him, it seemed, was the Paganini Concerto—the one that ends with the famous Rondo. Paganini's show pieces sound old fashioned and even naive to us nowadays, but they are keystones of violin literature and they are works for which Fritz Kreisler has a particular affinity and affection. He presented the Concerto to his listeners with the warmth of an old and dear friend. There were many encores, of course, but the audience would not depart until it had had the inevitable "Schön Rosmarin".

Raya Garbousova Cellist

Erich Itor Kahn, accompanist, Town Hall, Nov. 30, evening:

Andante Bach-Silotti
Sonata in E.....Valentini
Concerto in C.....Haydn
Suite ItalienneStravinsky
Sonata for Cello and Piano.....Debussy
SonatinaWeber-Piatogorsky
Pantomime, Jota.....De Falla
ScherzoKlengel

It is several years since Mme. Garbousova last appeared here but judging by the size and enthusiasm of her audience on this occasion there is no conceivable reason for the lady to absent herself so long. This audience was not alone an obviously musical one but it contained about every cellist hereabouts who chanced to have the evening free. Almost nobody left before the end of a lengthy and ambitious program, which offered few concessions to dubious tastes.

The personal charm of Mme. Garbousova extends to her playing. She is an artist of uncommon taste, of

(Continued on page 33)

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New York Concerts

(Continued from page 32)

sound technical accomplishment, with an intuitive sense of style and an in-born musicality. The structural details and virtuoso effects of her work fit consummately into a well contrived interpretative scheme. Flaws of intonation are rare and the listener is seldom disturbed by sawings and scrapings in rapid passages.

Possibly the element in Mme. Garbousova's performances most open to question is her tone and its comparative lack of volume, roundness and sensuous quality even in cantilena. Only now and then—in parts of the Valentini sonata (beautifully done, for the rest) and in the concerto ascribed to Haydn, though suggesting, rather, a falsification from the Schumann era—did the artist draw from the instrument sounds of positive fullness. Nevertheless her cultivated art furnished compensation even in music as wan and fragile as the sonata Debussy composed with his mortal illness upon him. As on so many past occasions Erich Itor Kahn showed himself one of the finest accompanists of the hour.

Menuhin Plays Bartok First Sonata
Yehudi Menuhin, violinist. Adolph Baller, pianist. Carnegie Hall, Nov. 28, evening:

Sonata in A (K. 526).....Mozart
Sonata No. 3 in C for violin alone.....Bach
First Sonata.....Bela Bartok
"Voiles".....Debussy-Dorati
"Yemaya" (first performance)
Angel A. Reyes, Sr.
"A Lenda Do Cabloco"
(first performance).....Villa-Lobos
"Cantiga de Ninar"
(first performance).....Guarnieri
"Molly on the Shore".....Grainger-Kreisler

A hair-raising performance of Bela Bartok's First Sonata was the high point of this extraordinary recital. Violinists are the greatest sinners of all in their program making, and to hear a masterpiece of contemporary music played with the ardor and the

inspiration which Mr. Menuhin and Mr. Baller brought to their task was a surprise as well as a joy. Savage rhythmic energy and an amazing harmonic invention abound in Bartok's first Sonata, which is surely one of the outstanding pieces of chamber music in our century. It is not a sterile, intellectual creation, for one senses in it the passions and the instincts of the race quite as strongly as its formal beauty. Mr. Bartok was present to share the enthusiastic applause with the performers.

In his playing of the Bach Sonata for violin alone Mr. Menuhin gave further evidence that he is growing from the young virtuoso into the mature master of musical interpretation with admirable ease. The Mozart Sonata, however, was the blind spot on the program. It was hurriedly and sentimentally performed, without a trace of the stylistic sense which marked the Bach and Bartok interpretations. Of the South American novelties by far the best was Villa-Lobos's exquisite "A Lenda Do Cabloco". A group of dazzling encores left the audience completely satisfied and happy.

Andres Segovia, Guitarist

Mr. Segovia's recital in the Town Hall on the evening of Nov. 24, was the first in New York in five years. As at previous hearings, he startled



Andres Segovia

by his amazing techniques as well as by the sound which he produced. The first part of the program was of works "whose spirit and technique are adapted to the guitar." These included "small pieces" by Purcell, and others by the two Scarlattis. All were effective and especially the Scarlatt

Sonata, reproduced to a remarkable extent what must have been the original sonority of the work. A "Thème Variée" by Sor, written especially for the guitar, was also good music and interesting. The remainder of the list was by Spanish composers and all showed not only a conception of the capabilities and the limits of the guitar but included much that was characteristically and interestingly Spanish. The audience was a large one and highly enthusiastic throughout the evening.

Lonny Mayer, Soprano

Miss Mayer made her local debut in the Town Hall on the evening of Nov. 21. The voice is one of pretty if somewhat white quality and of restricted range. She was at her best in lighter works such as Schumann's "Mondnacht". The program began with four tedious songs by Haydn, and included Schumann's "Liederkreis", complete. There was a group by Jacques de Menasse, who played the accompaniments, one by Hindemith and three by Brahms, mounting to a total of 35 works on one program! Mr. de Menasse's accompaniments were good musically but drove rather than followed the singer. There was a large and highly interested audience.

Oscar Ziegler, Pianist

Oscar Ziegler's playing of an exacting program of rather inordinate length at Town Hall on the evening of Nov. 29 was that of an accomplished pianist and ripe musician with a mechanical equipment fully equal to the demands made upon it. The performance of Schumann's "Davidsbündler" fairly epitomized the Swiss-

American pianist's art, musically sensitive as it was to each of the various moods of the work and characterized by tone of good quality. It revealed at the same time a tendency to become so preoccupied with the treatment of each individual phrase as to lose sight of due structural proportions.

The same composer's Sonata in F Sharp Minor also proved an especially congenial field for the recitalist, whereas the Mozart Sonata in F, consisting of the Allegro and Andante K. 533 and the Rondo K. 494, was handled too heavily and without sufficient nuance. The extended program further embraced the Beethoven Sonata in D Minor, Op. 31, No. 2, and the "Evening Harmonies", two "Sonnets by Petrarch", Nos. 104 and 123, and the "Mazeppa" Etude by Liszt.

Alvina Grabau, Soprano, Richard Cody, Bass

Miss Grabau and Mr. Cody were heard in joint recital in the Carnegie Chamber Music Hall on the evening of Nov. 17, with Edita De Lara at the piano. The soprano's list included arias by Handel, Massenet and Taylor, also songs by Schubert, Brahms, Grieg and others. Mr. Cody sang arias from "The Magic Flute" and "La Juive" and songs by Schubert, Brahms, Fauré, Ravel and a group in English which included his own "The Floral Dance". The two singers joined in duets by Yates and Goetz.



Hans Barth Entertains a Group of Students on the Badminton Court of His Summer Home Near Yorktown Heights. Left to Right: Susan Birdsall, John L. Wilsbach, Lois McCurdy, Mr. Barth, Mary Wilsbach, Lawrence Chaikin and Dorothy Powell

Orville Moore, Baritone

Mr. Moore appeared in the Times Hall on the evening of Nov. 15, with James Quillian at the piano. His voice proved an agreeable one and he was heard to advantage in songs by Fauré, Georges, Duparc, Handel, Schubert, and others.

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Music Goes by Van to British Troops

Y. M. C. A. Vehicles Tour To Bring Best in Music To Units of Home Forces

By DUDLEY GLASS

LONDON

A LINE of smart grey music vans is drawn up on the street outside one of the headquarters of Britain's Y.M.C.A. Once this building was a famous restaurant, only a few seconds away from the busy hum of traffic in London's Strand. Now, on one floor, lectures for Britain's armed forces are being planned, while in a room on a third I found Mrs. Bruce Lockhart, whose job is to organize the arrangements for the music vans standing outside.

She considers that music is a vital element in any educational or cultural program for the forces. "We have a definite policy," she says. "We like to encourage a taste for really good music. And it must be given by first class artists and properly presented."

So her little grey vans go out on tour, visiting the scattered units of Britain's home forces. She finds the response to these music tours is amazing, and that there is a real need for "good" music among the men and women in uniform.

I have often gone for trips with these vans, and I would like to tell you about a few of them.

Piloted by an expert driver armed with a road map to unravel complicated routes, the little music van may hurry along the Old Kent Road—the Mile End Road—or one of the thoroughfares that lead to near-London sites. Arrived at a particular field occupied by a searchlight unit, the van is unpacked. Not only of its musical occupants, for there is also a small piano to be taken out, and perhaps some phonograph equipment.

Concerts in Huts or Outdoors

These are carried into a hut, where the concert is given to an audience which makes up in enthusiasm what it lacks in numbers, for on an average these units only muster 10 or 12 men. When the music starts, that mess room becomes, for the men sitting on their benches, an Albert Hall in miniature or a tiny Covent Garden Opera House, as classical melodies are recreated on the piano or out of the phonograph loud-speaker.

Many musical requests are made afterwards—and they are not always for "The Warsaw Concerto".* Quite a number of the men display a keen interest in the master-works, and an unrelieved program of Schubert is received with acclamation.

After its afternoon concert the van will hurry along to another site for an early evening one; two are always given on the same day. Perhaps it may pass on the way some groups of soldiers who hail it in mistake as a Y. M. C. A. tea-van, or mobile library. If they are disappointed, that isn't true at the next hut, where the news of a concert is welcome.

In propitious weather it is not necessary for the music-making to take place inside a hut. The side of the van opens out, the inside is a concert platform, and the audience has the grass for its floor and the sky for its roof. A larger auditorium than the Albert Hall!

This reminds one of what is surely the smallest concert-room in the world—the remarkable vehicle that plies its own particular music-journey through the Searchlight Unit and Balloon Barrage sites of an English County, under the auspices of the Troops' Welfare Committee.

*A concerto in a single movement by Richard Addinsell in the manner of Rachmaninoff, which appeared in a British film and which has gained wide popularity, according to British sources.—EDITOR.



Members of H. M. Forces Being Entertained in the Open Air by an Orchestra in a Y. M. C. A. Van



An Entertainment Car Visits a Lonely Gun and Searchlight Site. Even Though Only Half a Dozen Can Be Spared from Their Duties at One Time, There is Music for Them

tee. It is a coach as large as a charabanc, and one end of it is turned into a tiny stage, complete with proscenium and piano.

In this case the audience, which can number as many as thirty with comfort, climbs into the coach. The door is closed, the music begins, and hey presto! in sun or rain or snow the concert goes on. Needless to say the acoustics are perfect and the applause deafening, but smoking is not to be encouraged.

Into Obscure Corners for Music

Such a superior music-coach can travel for miles, climbing hill and dale, penetrating into corners of the country which its driver alone can discover. It gives one a realization of the thousands of lonely sites all over Britain which are being similarly served.

Of course there are many war-time concerts taking place in quite superior conditions. Instead of a music van, or a concert-hall coach, one may find a large theater, hall or canteen where the stage has its decorated proscenium

and footlights that color every musical mood, and the piano is a concert grand with all the notes intact. A thousand voices may take up a community song or whistle a melody that has lived through two wars; a vast audience may applaud the single voice of an expressive violin in a classical excerpt.

But it is the smaller concerts that seem to reach the hearts of this public in uniform. One musical journey will always live in the writer's memory. It took place in a Y. M. C. A. music-van, and its destination was not so very far away.

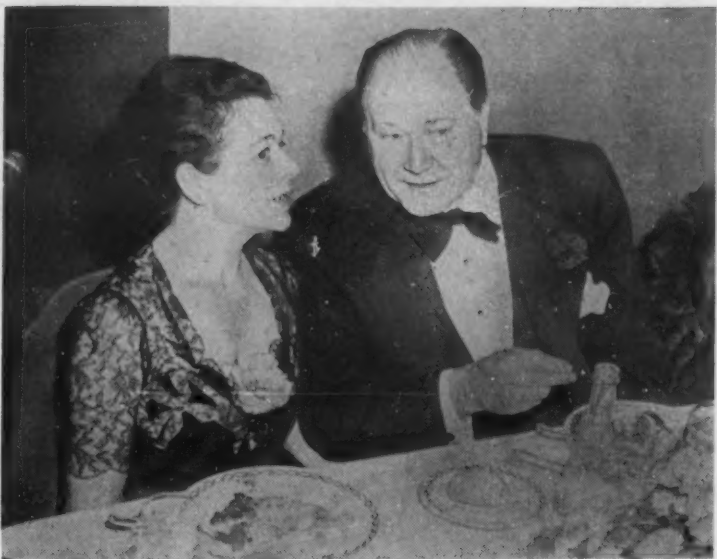
All the van had to do was to cross the River Thames to Bankside, and there, hidden away among bombed buildings, with a coal dump for its next door neighbor and a glimpse of St. Paul's Cathedral dome through a gap in brick walls, was a balloon barrage site. One of the loneliest of all, although it lay within a stone's throw of the center of London, for it had previously been overlooked, and had never before been served with a real live classical concert in its unpretentious hut.

The enthusiastic response from those cheerful Londoners was yet another proof that the far-reaching work of the numerous groups concerned in the education of H. M. Forces is more than worth while.

Mr. Glass is a British composer, now engaged in lecturing and giving concerts for the troops.—EDITOR.

War Department Sets Up Band Training Sections

The War Department has established band training sections for professionally educated musicians in two replacement training centers, at Camp Crowder, Missouri, and Camp Lee, Va. Specialists courses of nine weeks each are being conducted to prepare musicians for all phases of Army musical activities, including military bands, dance bands, small instrumental ensembles, group entertainment and instruction, accompaniments for vocalists and choral groups, choral, glee club and quartet direction, and the care and repair of instruments. Training will also be given in the teaching of instruments and in music library procedures. Men eligible for the course are being earmarked at reception centers and upon recommendation of the Special Service Music Section will be reported to the Adjutant General and assigned for training. Chief of the section at Camp Crowder is Capt. J. E. Skornicka, and the officer in charge at Camp Lee is Lieut. Lynn Thayer.



Dick Brugiere
Mrs. Richard Crooks and John Charles Thomas Talk Over the Latter's Concert at a Party Given for Him at the St. Regis

On and Off Duty



Right: Licia Albanese Gets a Spot of Fresh Air at Northport, L. I.



Larry Gordon
Marjory Hess, Soprano, Helps in the Waste Paper Drive, Assisted by Four-Year-Old Charles Carson and Five-Year-Old Helen Burns



Arthur Fiedler, Boston Conductor, Becomes an Apprentice Seaman in the Coast Guard Temporary Reserve, Working 12 Hours a Week



Finkel
Rose Goldblatt, Pianist, Enjoys a Weekend in the Laurentians, North of Her Native Montreal



Arthur Le Blanc, Violinist, with His Wife and Daughter at Cap a l'Aigle, Near Murray Bay



Right: Leah Effebach Entertains a Group of Service Men Who Shared Thanksgiving Dinner with Her

AWVS War Service Photo

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